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"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

THE VEDIC PATH

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Quarterly English Journal of
Gurukul Kangri Vishwavidyalaya,
Haridwar (INDIA)

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Basavaraj Naikar

**SARVAJNA:
THE ITINERANT POET OF KARNATAKA**

Kannada literature is simply inconceivable without a poet like Sarvajna. His poetry is so popular in Karnataka that he is quoted and recited by the young and old alike at as many occasions as possible with as spontaneous an impulses as possible. The appeal of his poetry is so universal that it easily cuts across the barriers of caste, creed, race or sex. Kannada poetry without Sarvajna is, therefore, like Telugu poetry without Vemana; Tamil poetry without Tiruvalluvar; Marathi poetry without Ramadas and Tukaram; Hindi poetry without Kabirdas; Sanskrit poetry without Bhartuhari; English poetry without Ezra Pound; Italian poetry without Dante and Japanese poetry without haikiu. It does not, however mean that Sarvajna's poetry bears an exact correspondence to the examples cited above, but that each has at least a single quality, which it shares with the poetry of Sarvajna. That, no doubt, explains the beauty and significance of his poetry as well as the universal appeal of a regional poet of India. His *vacanas* in English translation are easily comparable to the Rubayats of Omar Khayyam. Although born and bred in

Karnataka, Sarvajna, unlike many other poets of the Kannada language, becomes a poet of the world by the sheer universality of his appeal. Who, then, is this great phenomenon called Sarvajna?

Sarvajna is, of course, a famous Kannada poet, whose biography is as interesting as his poetry. He hails from a village called Madagamasuru of Hirekeruru taluka of Dharwad district in Karnataka State of India. The pre-natal history of Sarvajna is as interesting as his post-natal poetic career. Sarvajna is the son of Basavarasa, a Saiva Brahmin begotten on Mali, a woman of potter community with whom he was tempted to cohabit during the night on his return journey from Varanasi after having the *darsan* and blessing of Lord Viswanatha. Basavarasa joins his life later. His real name of Pushpadatta, but he was conferred the title of 'Sarvajna', which means the 'Omniscient Scholar' by the public in recognition of his enormous and encyclopaedic knowledge about life. This is the commonly accepted biography of Sarvajna, although there is a critical controversy about his caste. The traditional portraits and paintings show Sarvajna clad in nothing but a lion-cloth and a begging bowl in his left, horizontal triple marks of holy ash on his forehead, an *istalinga* tied in a cloth and a rosary of *rudraksi* around his neck. The whole picture is that of a man of strong conviction walking in a brisk style. The poetry of such a fascinating man is as diversified as his personality. He pleases the reader and listener with his humanism; delights with his verbal melody and mellifuity; instructs with ideals and shocks with his candour. He employs a variety of modes of addressing the audience. Now he advises, now he animadverts, now he orders. Sarvajna is the best embodiment of the highest freedom of thought, feeling and action. Born to sing truth and truth alone, he could not be cowed down by any authority or dogma. Ever since his birth, he is known to have started his poetic

career. Although not formally trained in school, he became the most versatile student in the University of Life. As and when he met people, saw things and observed events on his endless journey from place to place, he composed his songs (*vacanas*) impromptu, which supplied poetic and moral vitamins to the public. One of his ambitions was to sing freely and frankly about life until he was crossed and hence silenced by somebody in his life. According to this folk myth, he continued his ceaseless journey until at last he was crossed and answered by his own sister. Once when he was drawing near the end of his poetic career, he saw his sister seated on her haunches and wet-grinding the chillies. Since her saari was torn here and there, Sarvajna is said to have seen the red menses oozing out of her genitalia at which he instantly composed his interrogative song. His sister, who was said to have answered that it is vagina through which every human being is born in the world and that nobody need pretend not to know that. When finally answered by his own sister, Sarvajna is said to have given up his poetic career and lived in obscurity until his death. Thus Sarvajna is a very interesting person both as a man and as a poet. In fact, that is the reason why even the cowboy of Karnataka has his songs on the tip of his tongue.¹

There is some controversy about his age also. Several scholars like E.P.Rice, Rev. Uttangi Chennappa, L. Basavaraju and others opine that he must have lived during the last part of Sri Krisnadevgaraya's reign in Vijayanagara Empire. As E.P.Rice opines:

At the close of this period I will place a poet whose date is not yet decisively ascertained. This is Sarvajna - murti, the composer of the *Sarvjna-padagalu*, very popular verses in tripadi metre, embodying much shrewd wisdom, and frequently quoted by the common people.

One palm-leaf manuscript found by Mr. Narasimacharya states that the collection was made by Sampadaneya Siddhaviracharya, who is known as a diligent compiler of Virasaiva verses and prose *vacanas*, and who lived somewhere about 1600. This would place Sarvajna in the sixteenth century. Mr. Narasimacharya, while stating these facts, places him about 1700.²

Sarvajna's poetry is written in the form of *tripadi* or three-lined stanza form, which roughly corresponds to the terza rima of the Italian poetry. It has twenty matras or digits in the first line; eighteen in the second and thirteen in the third. The second syllable of each line rhymes with the corresponding ones of the other lines and contributes to alliteration. Although Sarvajna was not the originator of this metric form, he gave a new currency to it by his extensive and powerful use of the same in the manner in which Dante gave a new currency to terza rima, although the latter was not the originator of that metre. Although tripadi form was used by a few poets before and after Sarvajna, nobody is so closely and vitally associated with this form, which explains his enormous contribution to the Kannada literature. The tripadi form is, obviously made of only three lines and easy to remember as well as to recite. The people of Karnataka, especially those of northern parts sing it very rhythmically and effectively by repeating the second line, which ultimately makes the tripadi a quartain in the oral transmission. Because of the rhythm and pithiness, the songs (or *vacanas* as they are called in Kannada) of Sarvajna assume the height and stature of epigrams comparable to the poetic utterances of Bhartuhari in Sanskrit, Somanatha in Kannada and Vemana in Telugu. Because of the ideal of his songs, they deserve maximum place in a book of

quotations. It is an account of their frankness, relevance and memorableness that people from maid servants to snobbish bureaucrats are inspired to quote him instantaneously at all the significant occasions of life. What then is the distinctiveness of Sarvajna's poetry?

The first quality of Sarvajna's poetry that strikes the attention of the reader is its all inclusive or encyclopaedic nature. There is nothing under the sun that is irrelevant to his purpose. Sarvajna's interest in and experience of life was so variegated that he could sing about anything and everything. That is the reason why it is said in Karnataka that there is no topic untouched by Sarvajna just as there is no leaf or shrub untasted by a goat. His interests ranged from the individual to the society; from secularism to religion; from yoga to prostitution; from philosophy to science; from agriculture to astrology; from divinity to sociology; from mythology to quotidian life and so on. No other poet of Karnataka (perhaps even of the world) has so far dealt with such a bewildering range of themes. Sarvajna in this sense is simply unprecedented and incomparable. He is, in fact, a moving encyclopedia. The beauty of his colloquial language makes his songs all the more effective and quotable and serves as folk proverbs or adages. The very name 'Sarvajna', which means 'the omniscient' testifies to his comprehensive knowledge and vision of life. He warns people not to mistake him for an arrogant one, but requests them to take him as a man who learnt a bit from everyone and became a mountain of knowledge :

Sarvajna is not
A man of arrogance
But learning a word of knowledge
From everybody,
He became
A veritable mountain of knowledge³

It is because of his ever readiness to learn things; he remained an eternal student, who could not help teaching others what he had learnt. As he himself has declared, he has composed as many as 770077070 songs out of which only a few thousand are available now in print. The process of collecting his songs from the oral tradition has continued in Karnataka. Rev. Chennappa Uttangi has done a great service to Kannada literature by bringing out more than ten editions of Sarvajna's *vacanas* in Kannada. The editing work has been continued by Dr. L. Basavaraju, Dr. D. Jaware Gowda and other younger scholars.

Sarvajna, who is known for his keen observation of the society around him is really a man, who has a close intimate knowledge of the mass psychology or human nature in general. His humanism enables him to understand and analyse the issues of life from a sympathetic perspective and suggests the humanistic situations. He acts both as a social critic and as a social reformer simultaneously because, although he points out the negative aspects of human society, he never fails to imply or point up to the highest ideals of the society. On the whole, his social philosophy is a progressive one rather than a reactionary one. He, for example, criticises the caste-mongering and the concomitant untouchability, which is the bane of the Indian society in general. He says that the so-called untouchables of the society are not to be kept aside or the holeya may eat the dead ox, but he, who kills the living animal and its flesh is worse than the untouchables, i.e. caste-Hindu. Sarvajna implies that the caste of a person depends on his ethics rather than on his birth. He, therefore, asks :

Is the light of the untouchable
 Inferior to other lights ?
 Think not of caste or sub-caste;
 Only he is superior,
 Who is liked by the Almighty.

He further points out that every man of every caste is equal to every other man of other caste in the eyes of God and that there are no separate quarters for untouchables in Heaven. Sarvajna teaches the basic lesson of democracy by saying that since every human being is made of seven ingredients (dhatus) and five elements and since everybody treads on the same earth, drinks the same water and uses the same fire, there is no need for caste-discrimination in the human society.

Sarvajna advises man to keep good company so that he can be sure of happiness and security in society. By contrast, he advises man to avoid bad company :

Keeping good company
 Is like tasting honey;
 Keeping bad company
 Is like touching drainage water,

He further expatiates upon the same theme in his other songs, where he says that man's behaviour is shaped according to the company he keeps and that a man can become a virtuous one if he keeps good company, whereas he will become a thief if he moves with thieves.

Sarvajna points out the extraordinary importance, need, necessity and nature of Guru, which is a common feature of pan-

Hinduism and Virasaivism. He says that the Guru is one, who shows the path of liberation (*moksa*) to the disciple, that there is no kith or kin greater than the Guru; that the disciple should try to serve and please his Guru and not to comment upon him. He asks man to :

Be near the Guru
 As his riding ox,
 Be near the Guru
 As a tree in his backyard;
 Be near the Guru
 As a pair of shoes on his feet,

He points out further that the disciple should not worry about the case or creed or private life of the Guru as long as the latter does his duty earnestly and also that the disciple should have complete faith in the Guru because the Guru will save the disciple even when the latter has incurred the wrath of Lord Hara.

Although a believer in the pan-Hindu ideals, Sarvajna is specially interested in Virasaivism, which is a protestant form of Saivism. The speciality of Virasaivism consists in the strong opposition to the ritualistic sacrifices sanctioned by the Vedic religion and to the Karmic interpretation of life. Being a proponent of Virasaivism, Sarvajna upholds the superiority of Lord Siva as against that of Lord Brahma or Lord Visnu. He, therefore, enjoins upon the believer the need for the worship of Lord Siva, which guarantees the stay of the believer in Sivaloka (World of Lord Siva). Sometimes Sarvajna uses the words like 'Linga' and 'Lord Siva' synonymously. 'Linga' in Virasaiva parlance means 'The Absolute'. He says :

Linga is immanent
 In all things conceivable,
 In rocks and breasts;
 In measuring cans and sheep's
 Droppings.
 Can the nigamas understand this ?

Sarovajna further enjoins upon the believer the worship of istalinga, which is the physical symbol of the union of microcosm and macrocosm. He prescribes high ethical code of conduct for the believer in his pursuit of the Six-Phase-Path (*Satsthala Marga*), which makes him undergo the spiritual phases of *bhakta*, *mahesa*, *prasada*, *pranalingi*, *sarana* and *aikya*. The practice of yoga, which is common to all the different schools of Hinduism, is preached by Sarovajna to be of great importance. He says that;

He is a yogi,
 Who leads the swan
 From the eight petals
 To the centre of the lotus,

He points out the qualities of an ideal yogi, who should be free from animalistic feelings like anger, arrogance, indulgence, greed, hunger and so on.

Sarovajna emphasises the importance of woman for human happiness in general. His views on woman are easily comparable to the modern feminist ideas. He says that :

Terrestrial life is possible
 Only through women;
 Celestial life is possible
 Only through women;
 All peace and plenty is possible
 Only through women;
 Is there anyone,
 Who wants not a woman?

Not only human beings cannot live without woman, but even gods cannot live without woman. Lord Brahma, Lord Visnu and Lord Siva also could not be without Saraswati, Laxmi and Parvati respectively. Sarvajna describes the different aspects of woman's life, which provides beauty and meaning to man's life. Then he proceeds to comment on the mystery and impenetrability of woman's nature interrogatively :

Is there anyone,
 Who has understood
 The music of the ocean,
 The turbulence of the sky,
 The glory of Lord Sambhu
 And the heart of the woman ?

He also points out the indispensability of woman for man, the joys that man can get on account of woman; the temptations that are caused by woman for man and so on.

Sarvajna's freedom from inhibitions could be seen in his extensive description of the nature, the privileges, the specialities, and the difficulties of prostitutes in general. The prostitute, according

to him, has generally no belief in God or Truth; no character; no discrimination between one man and another; no class-distinction; no morality; no sympathy; no constancy and so on. A sample may be seen in the following song :

The fig tree has no flowers;
 The monkey has no curls;
 There is no medicine against death
 And the whore has no sympathy,

Similarly, he enumerates certain qualities as of great importance for the prostitutional profession. The prostitute, in his view, is not supposed to have dozing eyes, mental lethargy, long teeth, knit brows, delivery of children and so on. He further points out how the prostitute longs for ogling, dalliance and moneymaking. He describes the industry of prostitution as follows :

The boat and the whore
 Are like each other;
 No sooner a man
 Gets off a boat
 Than another boards it,

Sexological descriptions and prescriptions are not outside the ken of Sarvajna's interests. He prescribes a particular type of man for a particular type of woman for ideal mating. A fat man, who gasps for breath is ideally suited to an elephant-woman (hastini), whereas a thin mind with cat-eyes and angry temperament is best suited to an art-woman (chittini). A man with a wide chest and upright body of medium size is a good match for a conch-woman

(sankhini), whereas an intoxicated and highhanded man with proud words is ideal for a lotus-woman (padmini). Similarly he advises a man as to how to handle the particular erotozones in a particular type of woman. He says;

Remember to caress
The hips of an elephant-woman;
The ankles of an art-woman;
The hands of a conch-woman
And the head of a lotus-woman,

Agriculture is given extraordinary importance by Sarvajna and therefore; he may be said to be a far better economist than even Mahatma Gandhi and the modern economists. He declares that :

Knowledge of agriculture
Is far better then and preferable to
Crores of other branches of knowledge.
For without agriculture
The country is sure to cease,

He, thus points out the inevitability of agriculture for the growth of nation and culture in general. One may easily notice the Marxist strain of thought in his philosophy. Then he sings about the other aspects of agriculture like the indispensability of a cart and a pair of oxen for the agricultural profession; the regularity of work on the field and the meticulous attention and gusto required for the farmer. That is the reason why Sarvajna opines that a village without a farmer is as deserted as a house without a cat.

Sarvajna's knowledge of astrology is as subtle as advanced. He, for example, advises man as to how to calculate a particular point of time in a day in a week, or an eclipse and how to forecast the different types of rain by the position, colour and shape of clouds in the sky. Similarly he epigrammatically summarizes the effects of different planets in different zodiacal houses. For example, he says that Jupiter's (Guru's) entrance into the House of Taurus (Vrisabha) brings a lot of rains and ensures plenty of crops and happiness to mankind. Jupiter's entrance into the House of Scorpion (Vrischika) causes a great famine and war in the world and so on. Like this he goes on covering all zodiacal houses and their effects on human life. His knowledge of astrology is very precise and reliable.

Sarvajna's medical advice to man consists not so much in the prescription of particular medicine as in the suggestion of the adaptation of food habits. In other words, he believes in the principle that prevention is better than cure. He describes the advantages of feeding on rice, jowar, millet and raggi. A man, who feeds on mere rice becomes a weak man and has to spend his money on the physician, but :

He, who feeds on jowar,
Will grow hefty like a wolf;;
He, who feeds on dal and jaggery
Will indeed live long,

The best way to keep oneself healthy, according to Sarvajna, is to cultivate a regular discipline. He says :

He, who walks
 A hundred and one steps
 After feeding himself;
 Warms his palms
 At the oven-fire;
 And sleeps on his left side,
 Will be a master of a physician,

He further advises man as to how to control his hunger; how to satisfy it; how to achieve a balance in the food; how to masticate and drink; how to elongate the life span through an adjustment of food habits etc. Sarvajna, thus, performs a physician's job without using a medical jagron.

To summarize even the major themes of Sarvajna's poetry is as difficult as to summarize an encyclopaedia. A brief survey of his major themes as discussed above is enough to prove the all-inclusiveness of his poetic vision, which is again comparable to a tiny mirror reflecting the image of a huge elephant. His poems may be understood and classified according to the style that he employs in his poems. Many of his poems sing of the 'desirables' of life. He says:

The bee is good to listen,
 The jay is good to watch,
 The word of promise is good to trust,
 And the company of the good is good to taste,

Many of his poems sing of 'undesirables' of life also, which provides a contrast to the 'desirables' of life :

The pangs of death are undesirable,
 Undesirable is the poison of a snake,
 The enmity with a boatswain is undesirable,
 And undesirable is the fight with the young,

Puritanical sugarcoating of truth is simply incompatible with Sarvajna's temperament. He sings about the holy and the unholy with a sort of divine equanimity, which is comparable to Shakespeare's vitality and robustness. Sarvajna does not hesitate to call a spade a spade. There is no wonder if he shocks and embarrasses the puritanical prigs and snobs of Karnataka. One example will suffice to prove his freedom from inhibitions :

He, who is clad in a tiger-skin,
 And is seated on a rock
 Showing his white teeth,
 Contemplates upon nothing
 But the cunt.

In this song, Sarvajna points out the hypocrisy of a religious practitioner or a yogi, who pretends outwardly to practice austerities, but who is obsessed with the vulva secretly.

Enigmatic or riddle-technique is another important features of his songs. He seems to have been influenced by the riddle-songs (*Bedagina Vacanagalu*) of the Virasaiva mystics of the twelfth century Karnataka, especially those of Allamaprabhu. Such riddle-songs of Sarvajna have contributed a great deal to the riddles of Kannada folklore. An example may be quoted :

It has horns and a tail,
 But no legs;
 It files in the air
 But it is not an eagle;
 Let the learned tell the meaning,

The language used by Sarvajna in his songs is colloquial and is redolent of the Lingayat dialect of North-Karnataka, which is known for its raciness, pithiness, directness and vitality. Sarvajna is fond of certain figures of speech, which are repeated in his songs. Similes, metaphors, paronomasia and pun are important tropes among them. The main sentiments or rasas of his poetry are the erotic (sringara), the odious (bibhatsa) and the marvellous (adbhuta). Because of his rare combination of the widest range of interests with the most direct possible language further intensified by his humanistic approach, Sarvajna has captured the attention of the readers of all castes and classes and is relevantly quotable at all the major events or situations of life. May his tribe increase !

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¹Basavaraj Naikar, *Sarvajna : The Omniscient Poet of Karnataka*, (Dharwad : Sivaranjani Publications), 1984, 1. For a full discussion of Sarvajna's various themes, the reader may consult this book.

²Edward P. Rice, *A History of Kannada Literature*, (New Delhi : Asian Educational Services), 1982, 73.

³All the *vacanas* used in this article are translated by Basavaraj Naikar. For the other *vacanas*, the reader may consult his *Musings of Sarvajna*. (Dharwad : Sivaranjani Publication, 1990).

Ajay Kumar Sharma

Labyrinth of Parisian Glamour and Splendour in Henry James's *the Ambassadors*

The Ambassadors is one of his half dozen masterpieces which shows Henry James reaching the zenith of all his artistic techniques being developed over the years. He himself considered it as "quite the best, "all around," of my productions."¹ *The Ambassadors* is structured by the dual mode of scene and picture imparting special character to the places in it. This is his greatest triumph in the mode of revelation of the place spirit by scenes.

James is one of the few great writers who presents vividly and dexterously the minutest details, such as ups and downs, gaps and twists of a setting and makes use of it as an integral part of the whole structure of his novels. The places, scenes, pictures are all keys to an understanding of the characters both in themselves and in relation to others. The climatic scenes in Paris garden, the antique streets of Chester, riverside sketch outside Paris are some of the highly revealing scene-settings to which Strether, the protagonist and other characters significantly react. Jefferson rightly remarks

Strether is yet another passionate pilgrim : his susceptibility of Europe does not fall short of the tradition, of which he is indeed the finest flower; but his response to places as such is only an aspect of his absorbing imaginative adventure.²

The spell of Europe begins to loom large before the eyes of Strether very early in the novel when he goes out to see the medieval walled town to Chester alongwith his new acquaintance, Miss Maria Gostrey. Miss Gostrey acts as the "catalyst of the hero's [Strether's] transformation."³ She becomes a perfect confidante for Lambert Strether to liberate him from his past American bondage and launch him on his present experience in Europe. She is a fine illustration of a Europeanized American who has spent most of her time in Paris and Strether finds a suitable guide in her person.

The development of the plot takes place in London theatre where Miss Gostrey cleverly extracts from Strether the purpose of his visiting Europe. He, an American widower of fifty-five, has been sent from Woollett, Massachusetts, as an "ambassador" to Paris by Mrs. Newsome, a wealthy widow. His mission there is to persuade Chad Newsome, the son of the widow and heir of Woollett's leading family, who has been lingering in Europe for several years, to come home and assume the place prepared for him in American life. Mrs. Newsome wants her son to manage their prosperous family business and marry a girl of her choice. But the impact of Europe is clearly seen on Chad, a young man of twenty-eight, who has become too committed to its ways and values, which are opposed to Woollett's for he has neglected the repeated requests to return home. The family is quite anxious about his being entrapped in the immoral ways of the Old World. Mrs. Newsome assumes that he

is caught in the clutches of some wicked and venal woman. Strether, who is an elderly friend of the family and always liked by the young man, has a task to break this sordid liaison. He is an envoy of Woollett with the "mission of separating him [Chad] from the wicked woman"⁴ in Paris and restore him to his family.

Strether, a typical Jamesian innocent American hero, despite his age, is unable to cope with the complex world of Europe. His eagerness to see everything, his inexperience and his innocence, make him susceptible to the cruel, harmful and deceptive world of Europe, as has been the case with other heroes and heroines of James. But, contrary to his, he considers it as an opportunity to have a splendid experience of Europe. He is caught in the labyrinth of Parisian glamour and splendour to such an extent that he even forgets his purpose of rescuing Chad. And now the situation is just reversed when Chad is ready to return but Strether is asking him to stay in Paris. The result is that, from the Woollett's point of view, Strether becomes corrupted by Europe; but from Strether's point of view he becomes enlightened about the vulgarities of Woollett and refinement, magnificence and scenic beauty of Paris.

Paris, the "City of the my dreams,"⁵ as James says in a letter, has always been an important setting in his fiction. The impact of place starts operating on Strether the moment he enters on the soil of Paris. Before starting his mission, thinking that he has "Paris to reckon with," he is resolved to devote at least "a single day to feel his feet" (AMB, 49) for exploring the city beautiful. In this frame of mind, first he goes to the bank in the Rue Scribe where all Americans go for money and mail. Strether, after collecting the missives, which Mrs. Newsome wrote to him, goes down the Rue de la Paix, walks through the gardens; crossing the river, pauses for sometime before the bookshops of the opposite quay, and then

goes up the Rue de Seine and as far as the Luxembourg. The itinerary is obvious for a newly arrived sightseer. Strether's stroll on his second day in Paris is akin to some extent to his creator's, with his brother William, during their boyhood in 1856-57. James himself recalled in his autobiographical book, *The Small Boy and Others* : "That particular work was not prescribed us, yet we appear to have hugged it.....as of the finest, which could only mean the most Parisian, adventure."⁶

James is highly influenced by the French Impressionists in creating his settings. This influence is clearly visible in the Parisian scene that Strether encounters during his the second-day walk in the city. It gives a new dimension to the picture of Europe that is coming into his sight. During his first strolls in the gardens of Tueries, a flood of colourful images assaults his eyes. These first impressions of Strether give a peep into the cheerful Parisian atmosphere :

The prompt Paris morning struck its cheerful notes - in a soft breeze and a sprinkled smell, in the light flit, over the garden floor, of bareheaded girls with the buckled starp of oblong boxes, in the type of ancient thrifty persons basking betimes wehre terrace walls were warm, in the blue-frocked, brass-labelled officialism of humble rakers and scrapers, in the deep references of a straight-pacing priest or the sharp ones of a white-gaitered, red-legged solider. He watched little brisk figures whose movement was as the tick of the great Paris clock, take their smooth diagonal from point to point; the air had a taste as of something mixed with art, something that presented nature as a whitecapped master-chef (AMB, 50-51).

And later he halted for sometime in the beautiful Luxembourg gardens. During an hour spent here, sitting on a "penny chair from which terraces, alleys, vistas, fountains, little trees in green tubs, little women in white caps and shrill little girls at play...the cup of his impressions seemed truly to overflow" (AMB, 51). He me
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The most striking element in these first walks of Strether into the Parisian life is James's technique of presenting a setting as a scene-without-dialogue, which is taking place in the hero's mind. The letters of Mrs. Newsome that Strether read sitting on his penny chair throws him back to the vision of Woollett amid this Parisian picturesqueness. He reflects on his past abortive trip to Paris and the paler presences of his wife and the dead son, which led steadily to waning of a cherished dream of visiting Europe again. But Strether cannot help fairly feeling the gleam of Parisian light and splendour. of Pa
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James comments :

Buried for long years in dark corners, at any rate, these few germs had sprouted again under forty-eight hours of Paris" (AMB, 55). The vision of past transformed into the present picture, is colour with the Splendour and Glamour of Paris. Strether is strikingly affected and transformed by the dazzling image of Paris, and caught in the labyrinth of the city of lights, and its milieu : "It [Paris] hung before him this morning, the vast bright Babylon, like some huge iridescent object, a jewel brilliant and hard, in which parts were not to be discriminated not differences comfortably marked. It twinklet and trembled and melted together; and what seemed all surface one moment seemed all depth the next (AMB, 57).

Strether suffers from a feeling of ambivalence towards Paris. He meditates : "Was it at all possible.....to like Paris enough without linking it too much ?" (AMB, 57). Approaching Chad's house, he is compelled to "recognise the truth that, wherever one paused in Paris, the imagination, before one could stop it, reacted" (AMB, 62). He grows wearied of Mrs. Newsome's voluminous letters, which she sends him to keep him alive to his obligations and mission. But at the same time he is uneasily conscious that surrendering to the charms of Paris would be a betrayal of Woollett and his mission. Strether is impressed as his creator had been impressed by the style of Paris when the novelist was a "little gaping pilgrim" there.

Chad's house in Boulevard Malesherbes, a fashionable part of Paris, gives quite a revelatory picture. Strether is astonished at his liking "Chad's, very house". The dignified facade of the house and the Parisian style greatly impresses him. He is "fairly embarrassed" by its "admirably built" structure and impressive "quality produced by measure and balance, the fine relation of part to part and space to space." which is perhaps "aided by the presence of ornament as positive as it was discreet, and by the complexion of the stone, a cold, fair gray, warmed and polished a little by life - neither more nor less than a case of distinction, such a case as he could only feel, unexpectedly, as a sort of delivered challenge" (AMB, 62). The elegant exterior of the house itself presents a picture strongly suggesting a metamorphosed Chad but Strether would like to see the interior to have a glance into his way of life in Paris.

Mr. John Little Bilham, a young American friend of Chad, presently occupying his rooms as he is away from Paris, receives Strether. This friend, "his beautiful intelligence and his confirmed

habit of Paris", (AMB, 79) carries Strether a step forward into appreciation of Paris and corresponding depreciation of Woollett. He is pleased to breakfast with Little Bilham at his friend's apartment on the morrow. Chad's mahogany table, the gilded surrounding objects, richly furnished little salon that opened onto the balcony, gives a sketch of the fine interior of the house. Strether confessedly feels the "sharp spell of Paris" and "the great hum of Paris coming up in softness.....through the sunny windows" (AMB, 71) that gives wings to his curiosity and imaginatijon. The impact of the place is such that he literally feels "that there was a precipitation in his fate" (AMB, 71).

Strether discloses his mission to Chad on the latter's return to Paris : "I've come..... to make you break with everything.....and take you straight home" (AMB, 91). To Strether's question, whether it is some affair with a woman that has kept him so long in Paris? Chad replies : "Do you think one's kept only by woman ? ...Don't you know how I like Paris itself ?" (AMB, 99, 98). The impact of Europe is apparently visible on the young man during the five years since Strether last saw him in Woollent. Strether is stunned to see a remarkable change in him - a change that strikes him "as refinement, that had been a good deal wanted" (AMB, 88). He realizes that Chad has been refined rather than brutalized by the Parisian effacement of his Woollett characteristics.

Strether delves deeper into the complex ways of French society in a party hosted by the celebrated sculptor Gloriani in his "queer old garden" on Sunday afternoon. He feels "smothered in sensation" amid the beauty of the plaace. James observes :

The place itself was a great impression - a small pavilion, clear-faced and sequestered, an effect of polished

Labyrinth of Parisian.....

parguet, of fine white panel and sallow gilt, of decoration delicate and rare, in the heart of the Faubourg St.-Germain and on the edge of a cluster of gardens attached to old, noble houses..... It was in the garden, a spacious, cherished remnant, out to which a dozen persons had already passed, that Chad's host presently met them; while the tall, bird-haunted trees, all of a twitter with the spring and the weather, and the high party-walls on the other side of which grave hotels stood off for privacy, spoke of survival, transmission, association, a strong, indifferent, persistent order. The day was so soft that the little party had practically adjourned to the open air, but the open air, in such conditions, was all a chamber of state (AMB, 120-21).

In Gloriani's garden, setting at last comes to life as scene during a dialogue between Strether and Little Bilham. James gives more importance to the visual sense here and drives home that picture-setting is as essential to "action" as that takes place in this crucial scene where he tells Bilham :

This place and these impressions - mild as you may find them to wind a man up so; all my impressions of Chad and of people I've seen at his place well, have had their abundant message for me, have just dropped that into my mind. I see it now. I haven't done so enough before- and now I'm old ; too old at any rate for what I see. Oh, I do see, at least; and more than you'd believe or i can express. It's too late

You've plenty; that's the great thing; you're, as I say damn you, so hapily and hatefully young Do what you like so long as you don't make any mistake. For it was a mistake. Live ! (AMB, 134-35).

Strether meets now madama de Vionnet, the woman in Chad's Life. She is a beautiful lady of exquisite sensibility and high cultivation. She strikes him "like Cleopatra in the play, indeed various and multifold" (AMB, 166-67) during his meeting with her well-finished old house and later in other social situations. She is the finest flower of the european culture and tradition. Her apartment on the first floor of an old house in the Rue de Bellechasse represents the ease, security, and the charm of European life. Strether feels the sense of Parisian beauty and culture the movement he steps on in her house:

The [entrance] court was large and open, full of revelations, for our friend, of the habit of privacy, the peace of intervals, the dignity of distances and approaches; the house, to his restless sense, was in the high, homely style of an elder day, and the ancient Paris that he was always looking for- sometimes intently felt, sometimes more actually missed was in the immemorial polish of the wide waxed staircase and in the fineboiseries, the medallions, mouldings, mirrors, great clear spaces, of the grayish-white salon into which he had been shown he found himself making out, as a background of the occupant, some glory, some prosperity of the first Empire, some Napoleonic glamour, some dim lustre of the great legend; elements

Path

Labyrinth of Parisian.....

clinging still to all the consular chairs and mythological brasses and sphinxes' heads and faded surfaces of satin striped with alternate silk (AMB, 149-50).

The place is extremely captivating for Strether who perceives in it the culture and manners of Paris.

Strether's acquaintance with Mme. de Vionnet makes his transformation complete from Woollett values to Paris values. In the beginning he shares Mrs. Newsome's suspicion of Chad's immorality in Paris. However, his attitude is changed after his interaction with Europe and he becomes convinced that Chad has been "improved" by his experience of Paris and specially with his attachment with Mme de Vionnet, and therefore he tends to betray his embassy. Sensing his betrayal, Mrs. Newsome sends more ambassadors for the task such as her daughter, Sarah Pocock, her husband Jim and his sister Mamie. With the entrance of these Americans, Woollett is brought onto the Parisian stage. And this gives the sense of a contrast between the two cultures- two sets of values, manners and attitudes. Sarah, who is conditioned by the Woollett point-view of morality, closes her eyes to the wonder and glamour of Parisian beauty that had been an important part of Strether's education. She despises the corrupting influence of Paris on her brother, Chad.

Chad, however, is ready to return to Woollett. But before he abandons Mme. de Vionnet, he goes for an outing with her in the Parisian countryside, where Strether, who is already having a good time, by chance discovers them floating in a boat. There is sufficient proof for him to believe that they would spend that it is an adulterous relationship. But he is filled with sympathy for the woman. He forbids Chad not to desert her who has made him "what he was." He feels that "she had made him better, she had made him

best, she had made him anything one world" (AMB, 350). The situation is reversed now and while Chad is ready to betray Mme. de Vionnet and willing to return to America, it is Strether who entreats him to stay.

Strether gains a rich experience by his contact with Europe and more precisely with Paris and by his involvement with the Chad-Vionnet relationship. The Woollett preconception of European viciousness is changed after his interaction with the Old World. He appreciates the social and cultural virtues of Europe and looks down on Woollett. So there is a conversion of Strether brought about by the Parisian glamour and splendour. As Christof Wegelin aptly says, "Unlike *The Portrait of a Lady*, a story of disenchantment which provokes our sympathy for American idealism, it [*The Ambassadors*] is a story of conversion. What we are asked to share is Strether's gradually growing awareness..."⁷

Thus, we find that the influence of place is tremendous on the characters and one of the most absorbing and notable features of *The Ambassadors*. Strether, an American, involves gradual and long-drawn changes from the moment he arrives in France. He is changed, developed and moulded by the environment, culture and ethos of Paris. The change in him and his purpose is due to the change in his vision. The Parisian glamour and splendour stir his imagination. After analyzing the novel E.M. Forster discovers that Paris appears to be an animated creature having its soul or sense and affecting whoever comes in its contact. He aptly remarks :

Thus, exquisitely and firmly, James sets his atmosphere - Paris irradiates the book from end to end, it is an actor though always unembodied, it is

a scale by which human sensibility can be measured
... it is Paris that gleams at the centre of the hourglass
shape....⁸

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Vikas Sharma

**Nana Saheb in Manohar Malgonkar's Novel
*The Devil's Wind***

Manohar Malgonkar's novel *The Devil's Wind* presents a detailed account of the life, rise and fall of Nana Saheb without taking any liberties with verifiable facts or probabilities. It is a serious and sincere effort to tell the story of Nana Saheb, "The heir apparent to the late Peshwa" - from an Indian point of view.

Nana Saheb headed and guided the upsurge at Kanpur. Malgonkar's *The Devil's Wind* depicts in an absorbing way, the first Indian struggle for freedom of 1857. The novel narrates in the first person, the story of Nana Saheb, the heir to the late Peshwa Baji Rao II. It, concentrates, especially, on the rebellion in Kanpur. It blends beautifully the artist and historian. It is a conscious work of historical documents. As a part of fiction, it is also a painstaking literary work of art. It presents the course of events of the upsurge of 1857. The novel presents the other side of Nana Saheb, completely and carefully distorted by the Britishers, and shows him as one of the able leaders of the revolt. The first two sections of the novel

Nana Saheb in

Bithoor and Kanpur deal exclusively and intensively, with a documented history.

The Britishers, naturally and created Nana Saheb to be a monster ruthless, reckless, violent and inhuman being. They painted him very subjectively in dark colour distorting his fine character. The black painting of Nana Saheb by the contemporary and the later English historians is the consequence of the failure of the revolution. In every political revolution, the organizers of the revolt are unmistakably dubbed as the conspirators. They are dealt with as the traitors. It is a well-known and commonly accepted fact that nothing succeeds like success. These very "traitors" and "conspirators" become liberators and heroes if the revolt they engage themselves is succeeds. Obviously, the failure in political revolution is the greatest crime. The mutiny of 1857 failed. Therefore, its heroes ceased the claim to greatness. They did not earn the epithes like the 'liberators of the country' or 'the heroes of India War of Independence.' On the same score, the great upheaval remained a mutiny. It could neither be a national movement nor the war of indepenence. On the contrary, the heroes of this movement were condemned as savages, brutes, barbarians and inhuman. Nana Saheb made visits to the principal centres of revolt in order to give it a definite and proper direction. He visited these centres before the actual outburst of the rebellion. There were well designed plans to start the Mutiny on May 31, 1857. Nana led the revolutionaries in Kanpur. There is a little wonder that this active and energetic man fell a victim to the ire of the foreígn historians. Manohar Malgonkar in *The Devil's Wind* tries to persent Nana Saheb in proper prospective. A British Review shows Nana Saheb to be hard line criminal : "Few names are more conspicuous in the annals of crime than that of Nana Saheb who achieved an immortality of infamy by his perfidy and cruelty at Cawnpore."

Assessing the estimates of Nana's character, Malgonkar shows a French view :

A scented sybarite, who read Balzac, played Chopin on the piano and lolling on a diwan, fanned by exquisite odalisques from cashmere, had a roasted English child brought in occasionally on a pike for him to examine with his pince-nez.²

Manohar Malgonkar takes pains to spotlight the true character of this grievously wronged man in a scholarly way. The foreigners made emerge as : "The arch villain from the so-called Indian Mutiny of 1857-1858."³ He was made "a monster to frighten children with."⁴ Every book written, in anger, in the second part of the preceding century shows the principal villain to be the same : "Nana Saheb - infamous, dastardly, despicable, crafty demon, barbarous butcher, rand arch assassin, Nana. In England he replaced Napoleon Bonhaparte as the hate object of a nation."⁵ The Indians did not share this view. In the villages, the ballads extolled Nana Saheb, "as a pariot fand parents privately warned their children not to believe the history taught in schools. What the British had tried to pass off as mutiny was, to most Indians, a national uprising for achieving independence."⁶ After independence, "India acclaimed Nana Saheb as a hero and raised a meorial to him, at Bithoor."⁷ Malgonkar tells the story of Nana Saheb from an Indian point of view, yet he never deviates from the facts of history. He claims truth to facts and states : "It is fiction; but it takes no liberties with verifiable facts or even with probabilities."⁸

Nana inherited two major obsessions of Bajirao - sex and religion. Bajirao revealed in sex in the hours of darkness. He remained

engaged in religion in the hours of light. A Benares priest taught Nana Saheb Sanskrit. He was taught the art of fencing and riding. Tantya Tope, a great name in history, was Nana's fencing master. Tantya was a popular figure. In fencing, he had no rival. He had joined the company's cavalry for six months : "to see for himself what it was that made the British invincible in warr, and had come back with the conviction that the British were not invincible."⁹ Nana came in contact with a girl named Mani. She, too, went to the riding school and the fencing school. She was Bajji Rao's God-daughter, brought up by the Peshwa to be wedded to Nana Saheb. Mani, later, was given away in marriage to the old and ailing ruler of Jhansi. All these details of the childhood of Nana Saheb are furnished substantially by Malgonkar in *The Devil's Wind*.

Manohar Malgonkar, in his novel, *The Devil's Wind*, shows the calculating and all-planned exploitation by the Britishers. The fabulously wealthy kings and the rich land lords were reduced to the impoverished men with no land holding during the company's rule. Nana was forced to live after the death of Bajji Rao in 1851, the life of a commoner. All the facial assurances made by the East India Company to Bajji Rao proved abortive. The policy of confiscation effected forcefully and meaningfully by Lord Dalhousie had turned India into mistery and turmoil. Dalhousie's avarice for annexing states and swelling the treasury is spotlighted in Malgonkar's novel. The Governor General refused to recognise any person as Maharaja Dhondur Pant Nana Saheb. Nana's ppersistent request to Dalhousie to grant him titles and privileges were turned down. Dalhousie stated that Nana has no claim to company's charity. Nana's special emissary to England to seek Justice, Azini, only found humiliation. He realised to his disgust that : "in England the Parliament was even more powerful than the Monararch and the East India Company for more powerful than the Parliament."¹⁰

The Britishary justified the annexation on the ground of corruption and misrule by the Indian princes. They also sided with the terrible misery and oppression of the down-trodden masses. Whatever may be their justification, the given statements of Disraeli, Dalhousie and others make it evidently clear that the design behind these annexations was unmistakably imperialistic. Naturally, the Indian princes detested Dalhousie. In the words of Nana Saheb : "He had taken the form of an enormous giant who spat fire and gave our blood-curdling honks as he went about swallowing kingdom after kingdom as though they were his natural food."¹¹

The annexation of Oudh in early 1856 shocked Nana, as it did every Indian. Nana took it to be a neighbour's house set on fire. Oudh was very close to Kanpur. To Nana, the Dalhousies' of the company were terrible moon eaters at the time of the lunar eclipse. They were far more dangerous than that the demons Rahu and Ketu, for they never spared their victim.

Malgonkar's Nana is certainly different from what the Britishers have painted him. He has all the human instincts- love, fears, hopes and desires. He shrank and shuddered at the thought of brutalities. He was brought up as a vegetarian and Brahmin. He respected learning and culture. He : "taught to believe that all life- human, animal even insect life - was part of a great single divinity and therefore sacrosanct."¹²

Thus Nana appears to be a true patriot. He is human and kind. The novel insists on Nana's clarification of his own point of view. Nana at his best in the midst of the crisis of 1857 had appropriated for himself the role of a meditator and a negotiator. He was highly esteemed on both the sides. He felt confident of his voice of reason. He promised to Hillersdon that he would give an advance warning to Wheeler in case of an attack by his men.

Nana Saheb in

Malgonkar, through these events, shows the real feelings and emotions of Nana and his times. Nana's offer to Hillersdon bears ample proof of his aspiration. He says, "The three of us - you, Wheeler and I can bring it off. if we make that our principal aim; to Kanpur unaffected."¹³ Nana's offer perplexed the Collector. He stated : "I don't understand you mean just go on pretending nothing is happening in Meerut and Delhi and Fyzabad ? How can we ?"¹⁴ Nana was sincere in his efforts for surmounting the crisis. Very sincerely, he served as a linke between the Indians and the English. Showing the truth that Nana kept his promise given to Wheeler of intimating him before hand the plant of the Sepoy to attack British colony, the noted historian states : "On June 6th Wheeler received a letter from Nana Saheb telling him that he was to be attacked."¹⁵

Malgonkar in *The Devil's Wind*, tries persistently and vigorously to give a true picture of Nana Saheb whom the English took to be their arch rival and painted black. The Britishers accused Nana of cruel killings in Entrenchment, on the river Gangges in the boats and at other important places. Napoleon Boanaparte was replaced by Dhondu Pan Nana Saheb of Bithoor as the hate object of a large section of the world. The British historians and their stooges recorded the atrocities committed by Nana's men in an amazingly hyperbolic proportion. The barbaric and heinous act perpetuated by the British were widely extenuated in or eliminated from the historical documents. The cruel and monstrous acts committed in Delhi, Lucknow, Kanpur, Bithoor were cunningly and convincingly defended. The English, practically and successfully, banned all mention of evil deeds done by them from the history-books. Malgonkar studies the motivated and highly distorted history from the true Indian perspective. He offers arguments to show the compulsions of the British for making Nana a monster. He holds the

view that the common people in their heart of hearts did not believe true facts of history. He absolves Nana of all charges of barbarity, infidelity, unreliability, cruelty and ferocity leveled purposely by the British. To make his points clear, Malgonkar presents convincing arguments. There is no doubt that against the prejudiced and biased history written by English, Malgonkar offers the Indian point of view. He shows the British created monster to be kind and sympathetic. Yet, Malgonkar does not deviate from the facts of history. He does not turn historical events to his conveyance and advantages. He claims rightly, truth to all events-even "to their probabilities."

Thus, Malgonkar not only follows history, he also contributes to it positively. History fails to trace Nana after the reevolt. Malgonkar, in the third part of the novel, engages in imaginative speculation. But, truly, he presents the historical events with accuracy.

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M.K. Jain

INTER-RELATIONSHIP BETWEEN LANGUAGE AND SOCIETY

Language, as K.L. Pike observes, holds the key to "social nucleation"¹. The relation between language and society looms large over the present-day socio-linguistic deliberations. The relationship is twofold - functional, and existential. Considered functionally, language and society are autonomous, while existentially, they are interdependent and inseparable. The inter-relationship between language and society is highly complex, of which subjective attitudes are just one facet. These inter-relationships presuppose co-variations of linguistic and social phenomena.

At times the relationship between language and society may seem unidirectional, i.e. influence of society on language or vice versa. There is a view developed in various forms by different linguists which is most frequently referred to as the Sapir-Whorf Hypothesis after the two great linguists Edward Sapir and Benjamin Lee Whorf, with whose names it is associated, which maintains that a speaker's native language sets up a series of categories and conceptualizes different phenomena. As Hymes puts it, "we look simultaneously at language in social matrix and at society in its linguistic medium."

Inter-relationship.....

Language is not just a means of communicating information. It is a way of establishing and maintaining relationship with other people. Young children have to learn how to use the language in conversational interaction in order to be able to establish social relationship and participate in two way relationship.

Language is indissolubly linked with the members of the society in which it is spoken, and social factors are inevitably reflected in their speech. That is why, language is studied as a social phenomenon. It is important to note the known relationship between language variation and large scale social factors, showing how the variation runs along 'fault lines in social structure', such as division between social classes, the sexes and different ethnic groups. Language variation is based on social differentiation because people from different social groups use different linguistic variety. As Whitney puts, "we must be careful not to overrate the uniformity of existing languages; it is far enough from being absolute. In a true and defensible sense, every individual speaks different from every other."³

According to Whorf segmentation of nature is an aspect of grammar. He says : "we cup up and organize the spread and flow of events, as we do, largely because, through our mother tongue, we are parties to an agreement to do so"⁴. He further remarks that "A change in language can transform our appreciation of the cosmos"⁵. In his paper on "The relation of Habitual Thought and Behaviour of Language", Whorf has appropriately quoted from Edward Sapir, who maintains :

Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without

the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is, to a large extent, unconsciously built up on the language habits of the group....we see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.⁶

The Sapir-Whorf Hypothesis emphatically declares that one's environment is conditioned by one's language. Less controversial is the one-way relationship that operates in the opposite direction- the effect of society on language, and the way in which environment is reflected in language. There are many illustrations of the physical environment in which a society lives, being reflected in its language, normally in the structure of its lexicon - the way in which distinctions are made by means of single words. Whereas English, for example, has only one word for snow (or two, if we include sleet), Eskimos have several. The reasons for this are obvious. It is essential for the Eskimo to be able to distinguish efficiently between different types of snow. English has to make the same distinctions with the help of adjectives; e.g. 'fine snow', 'dry snow', 'soft snow', and so on, but in Eskimo this sort of distinction is lexicalized.

The social environment can get neatly reflected in language and can often have an effect on the structure of the vocabulary. For example, a society's kinship system is generally reflected in its kinship vocabulary. We can assume, for example, that the important kin relationships in English-speaking societies are those that are signalled by single vocabulary items such as son, daughter, grandson, grandmother, brother, sister, father, mother, husband wife, grandmother, grandfather, uncle, aunt, cousin, and so on. We can, of course, talk of other relationships such as the eldest son, maternal

Inter-relationship.....

aunt, great uncle, second cousin, etc., but the distinction between 'Maternal' and 'Paternal' aunt is not so important in the English society as in ours and therefore, is not reflected in the English lexicon. With the globalization of our Indian identity, the days are gone when our native words were considered to be unfit in English language. For example words like Teachress, and convented have no dictionary entry, even than they are acceptable as these are able to convey their meaning properly. Prior indicates 'lady teacher' later 'a boy or girl who has taken his or her education from convent school.'

While there is whole generation brushing up on its R.P accent to get the lucrative call centre jobs, there is the other reverse trend where Indians are facing pressure for a new identity which combines various Indian identities with global trends, are infusing ethnicity into the Queens English. This has been happening over several years and it is now reflected in various media.

In the consequence of effect of society on language, tooday it is perfectly acceptable and natural to speak in English and adda natural flaw of our native tongue. So when we talk we sprinkle our sentences with a lot of words, which are like accha, arre, yaar, no maa etc. The same can be witnessed in the language of recent advertisements and mobile phone communication i.e. S.M.S.

Society being significantly reflected in language in ways more than one, social changes can produce a corresponding linguistic change. For example, the social structure of the Nagmal community has altered radically so that it resembles more closely that of the English-speaking Australians. We would expect its linguistic system to alter correspondingly. This has happened in the case of Russian. During the period from 1860 to the present day the structure of the Russian kinship system has undergone a radical change as a result of several important events including the emancipation of Serfs in 1861, the world war I, the revolution and the world war II. There

has been a marked social as well as political revolution in Russia and this has been accompanied by a corresponding change in the language. For example, in the middle of the last century, wife's brother in Russian was *shurian* where as now it is simply *brat zheny* 'brother of wife'. Similarly, brother's wife, formally *nevestka*, is now *zhena brata*, wife of brother. In other words, distinctions that were formally lexicalized in Russian, because they were important are not not so important and are made by means of phrases.

In addition to environment and social structure, the values of society can also have an effect on its language. The most interesting way in which this happens is through the phenomenon known as 'taboo'. Taboo can be described as being concerned with behaviour which is believed to be supernaturally forbidden, or regarded as immoral or improper. In other words, it deals with the behaviour which is prohibited or inhibited in an apparently irrational manner. The type of word that is tabooed in a particular language will be a good reflection of at least parts of the system of values and beliefs of the society concerned. In some communities, word-magic plays an important part in religion, and certain words regarded as powerful are used in spells and incantations only.

These, then are some of the ways in which society acts upon language and, possibly, language acts upon society. There are a number of ways in which language and society are interrelated. During the past twenty or twenty five years, an increasing recognition of the importance of this relationship has led to the growth of a relatively new subdiscipline within linguistics, called sociolinguistics. It would be a broad but fair generalization to say that much of linguistics in the past had completely ignored the relationship between language and society. In most cases this has been for very good reasons. Concentration on the idiolect-the speech of one person at one time in one style-was a necessary simplification that led to several theoretical advances. Writing in 1929, Edward Sapir has pertinently remarked :

It is particularly important that linguistics, who are often accused, and accused justly, of failure to look beyond the pretty patterns of their subject matter, should become aware of what their science may mean for the interpretation of human conduct in general whether they like it or not, they must become increasingly concerned with the many anthropological, sociological and psychological problems which invade the field of linguistics. However, now it is being fully recognized that language is very much a social phenomenon.⁷

A study of language without any reference to its social context would inevitably lead to the omission of some of the more complex and interesting aspects of language. This would also result in loss of opportunities for further meaningful investigations. The situation, however, has considerably changed today. One of the main factors that has led to growth of sociolinguistics researchers has been recognition of the importance of the fact that language is very variable phenomenon, and that this variability may have as much to do with society as with language. A language is not a simple, single code used in one and the same manner by all people in all situations, and linguistics has now arrived at a stage where it is both possible and beneficial to begin to tackle this complexity.

As R.R. Mehrotra aptly sums up, "language and society are the two sides of the same coin. A society without language or a language without society is quite as inconceivable as a coin with one side blank."⁸ It was probably in the same vein that Hymes remarked that "There cannot be no relation between language and culture nor can there be a total correlation."⁹ The relationship between the language and society is of inseparable duality.

We can thus say that the two aspects of language behaviour that are considerably important, are the function of language in establishing social relationship, and role played by language in conveying information about the speaker or the object or the person spoken about. Both these aspects of linguistic behaviour are reflections of the fact that there is a close relationship between language and society.

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Alka Bansal

Margaret Atwood's "Rape Fantasies" : A Critique

This paper presents a critique of "Rape Fantasies" a short story by Margaret Atwood, taken from her stunning and remarkable collection of short fiction entitled, *Dancing Girls*. It is Margaret Atwood's highly raised joint collection of short stories. Her stories are fierce parables about the horror of city life and the power politics of relationships. In these stories she explores the dark intricacies of the mind, the complexities of human relationships and the clashes between cultures. In these stories the mundane and the bizarre intersect in unexpected ways. In this astonishing collection, Margaret Atwood maps human motivation we scarcely know we have. Her stories are vibrant and authentic and have contributed in establishing her distinct identity.

In "Rape Fantasies," Atwood has indulged in fantasy thinking. She being a creative writer takes recourse to imaginative thinking and produces vivid fantasies. Imagination is an important component of normal thought. Fantasy thinking gives full freedom to a person to escape from or deny realities. People usually tend to fantasize about things, which give them a sense of fear, or pleasure and they usually try to shed off their fear and replace it with pleasure or thrill.

The Canadian women writers have accepted a deliberate displacement from reality, which involves the construction of a fantasy world as alternative and opposition to reality. Such fantasies like Rape Fantasies, which portray frustration of the designs of males who intend to rape women, are feminist constructs of counter patriarchal oppression. The subconscious is given the upper hand to perform an instinctive drama of revenge against patriarchy. It challenges dogmas, conventions and all that the male predication had oppressed women with and suppressed them too.

Fear of rape has impinged upon the psyche and imagination of Margaret Atwood and contributed to the shaping of this story. The life of women in this contemporary world, where she is striving to compete with men is full of insecurity. She has to encounter various unfavourable situations. Rape has been a matter of fear for all women. They are always preoccupied with it. At the unconscious level rape dwells as a concealed horror which keeps unveiling itself and frightening her from time to time. It makes her feel insecure and afraid whenever she is alone or moving in the dark or is with some stranger. It is a psychic need of women to get over this fear. According to Erich Fromm: "Man's existential conflict produces certain psychic need common to all men. He is forced to overcome the horror of separateness, of powerlessness, and of loneliness and find new forms of relating himself to the world to enable him to feel at home." A simple way to overcome this fear is to while it away in Rape Fantasies. Rape, as a matter of fact is a gruesome, barbarous and tormenting act, which impairs women physically, mentally, emotionally and socially. But Atwood has dealt with this traumatic subject in a dramatic but light-hearted tone. The story is an ironic contemplation with sarcasm, genial humour and even an element of parody.

Rape fantasies can be read from three angles. 1. Exploration of the dark intricacies of the mind, where the complexities of man-woman relationship are explored. 2. It provides a look at the

female space from a very unusual angle. 3. The story represents the canadian humour, which is wildly funny.

Atwood makes a journey into the interior and offers a visionary selection to the psychosexual problems. She associates with modern technological society. She seeks some form of control over an environment that is seen as alienating. In the story the would-be-rapists are portrayed as harmless and pathetic creatures. They encounter women with the intention of raping them but due to some reason or the other they are not successful in their intentions and they turn rather friendly and harmless.

In the story eight rape fantasies have been related by women and in not even a single fantasy the rape takes place. It is probably because we tend to fantasize only what gives us pleasure and excitement and not what is tormenting. The mind of women never wants to undergo the trauma of rape even in imagination, that is why even their rape fantasies are designed according to their desires and they show that the men change their intention of raping them.

The psychology of the would-be-rapists as well as the would-be victims has also been revealed. The women in the story do not let the action in their rape fantasies go beyond a certain limit. The action of the rapist in their fantasies is also contradictory to their expectation like the first one "he goes out to the balcony and tosses his rope and he climbs up it and disappears" (Gilbert, 2223), just like a tarzan. The second one also does not go beyond a certain limit. The third one turns out to be very polite and obliging and the victim feels guilty that she was too vicious and mean to squirt the plastic lemon in his eye. When the fourth one fails in his attempt he begins to cry. He says that "he has never been able to get anything right in his entire life and this is the last straw, he's going to go jump off a bridge" (Gilbert, 2225). The protagonist of the story feels that there is something wrong with these men and she feels sorry for them. The fifth one is suffering from terrible cold and she fixes him

a drink of Neo-citron and scotch and then they end up watching the late show together. She jumps to the conclusion that they (men) aren't all sex maniacs. The sixth one though scarier than the rest of then apologizes and climbs out of the coal chute. The seventh one is wounded by her, "I just go zap with my fingers into his eyes and that's it, he fall over" (Gilbert, 2227). But she feels a bit guilty about blinding him. The last one is a very sensitive fellow. She tells him "you'd be raping a corpse" (Gilbert, 2227). She explains to him that she is a patient of leukaemia and has only a few months to live that is why she paces the streets alone at night to come to terms with herself. The would be rapist also turned out to be a patient of leukaemia and that's why he had been raping people, because this fact had turned him bitter that his life would be nipped in the bud. They both get friendly and live together till they die. Through all these fantasies one thing is made clear that men are not beyond redemption and they do wrong because of some wrong in their life.

This stunning and explorative story also provides a peep into the female space from a very unusual angle. Atwood's women refuse to be a victim. Women have perceived themselves as victims of masculine privilege. In the Rape fantasies Atwood portrays that women try to find ways and means in their fantasies to survive in this man's world. The ways in which these women try to avoid rape and have control over their would-be-rapists and prevent themselves from being a victim may not be practically possible in real life situation but these fantasies do help in getting over the phobia of rape and feel better, secure and confident.

One noteworthy feature of these fantasies is that these women fantasize only those acts that give them some sort of pleasure and ventilate their fears out of their minds. They do not like to fantasize something horrible and grotesque. The protagonist of the story who has six different kinds of so-called rape fantasies through her narration is trying to establish some sort of superiority of the

females and show control and authority over men. The female has been projected as more wise, clever, mentally alert and overpowering than the male.

Estelle, the protagonist is of the opinion that "In a real rape fantasy, what you should feel is this anxiety, like when you think about your apartment building catching on fire and whether you should use the elevator or the stairs or may be just stick your head under a wet towel and you try to remember everything you've read about what to do but you can't decide (Gilbert, 2225)". She gives an account of her fantasies to her friend. In her first fantasy, she makes the rapist feel let down and discouraged through her tact. She also tames the next one who is suffering from cold. The most fearful of all is the fellow who hears angel voices. But she also befools him and he apologizes. There is another rapist whom she overpowers by exhibiting her physical power and using her Kung-fu expertise. The last one also forgoes his intention of raping her and she becomes successful in having a compromise with him and enkindling feeling of love in his heart. Thus through her fantasies she tries to establish the superiority of women over men in every possible way; psychologically, emotionally, mentally and physically.

Atwood has looked at the women's fantasy world with her own comic genius and has triumphed successfully. Rape Fantasies is written in a humorous tone with an element of parody. The whole story is interspersed with humorous comments and situations. For example when the protagonist asks the rapist, "You're intending to rape me, right ? and he nods, so I open my purse to get the plastic lemon and I can't find it ! My purse is full of all this junk, kleenex and cigarettes and my change purse and my lipsticks and my driver's licence - so I ask him to hold out his hands, like this and I pile all this junk into them and down at the bottom there's the plastic lemon and I can't get the top off. So I hand it to him and he's very obliging he twistiis the top off and hands it back to me and I squirt him in

the eye" (Gilbert, 2224). The portrayal of the rapist who is short and ugly, who meets her in the dark street at night is also replete with humour. The protagonist says that the rapist pinned her against the wall and "he starts to undo himself and the zipper gets stuck.... so I say kind of disgusted, 'Oh for Chrissake' and he starts of cry" (Gilbert, 2225).

Rape Fantasies is indeed a unique and remarkable story. It is a well patterned, well-built story. It transmits the contemporary concerns. Reading this story is an exciting and enjoyable experience both for the craft it is couched in and the perceptions lodged in it. It has been rightly pointed out :

Rape Fantasies seems to be a slight work, yet it illustrates some characteristics of Atwood's fiction. The tone is comic, with an edge of satire in this case at the expense of male views of women's sexuality and an undertone of gothic sorrow. The ambiguous ending and her ability to engage our interest and sympathy in an essentially vacuous main character also contribute to the short story's success (Denham, 117).

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Poonam Sharma

E-LEARNING : LEARNING THROUGH ELECTRONIC INFORMATION RESOURCES

Abstract :

E-learning is a mechanism, which includes the advent in the information technology and how these advents can be used for the dissemination of education, particularly in distance education mode. In this paper, emphasis is given on the electronic information resources and the professionals which are actually the mandatory component of E-learning mechanism. Canclusively, It is also suggested that the role of It is very important to facilitate the educators and learners. Also E-learning is very helpful in higher education and research, where the user can access information quickly and economically.

INTRODUCTION :

Computer education in India has been undergoing a significant transformation over the last couple of years. A major catalyst of this metamorphosis has been the drawing of the information technology which has created major new opportunities in the arena of education delivery. In all ways of the Information Technology has come to stay as an indispensable tool. The New Era Information Super Highway or

Cyberspace or the Open Communication Infrastructure is an amalgamation of thousands of computer networks and computers have revolutionized resources sharing and access. Information Technology has provided the means of managing knowledge through the strengthened capabilities of collecting, storing, processing, packaging and transmitting the information.

User applications on Internet cover a whole gamut of subject fields and areas like advertising, business, commerce, culture, education, resarch, recreation, science and technology and so on. The avenues for exploitation of Internet resources by educated are unlimited and endless. It provides access to a variety of commercial and non-commercial information sources including bibliographic and full-text databases, table of contents of primary journals, electronic and online journals, books and newsletters, library catalogues and OPAC's graphics databases, multimedia walk through programs, and audio visual clip art database, e-mail directories, product catalogues, campus information systems, etc. Internet is also a test bed for training and education, and integrated access to local and external informtaion including electronic document delivery, electronic publishing etc.

E-LEARNING :

E-Learning or online-learning or digital delivery are all the new terms, which are meant to designate the revolution which is under way in education E-learning is the use of network technology to design, deliver and extend learning; e-learning uses the power of networks and also satellite network and digital content to enable learning.

The rapidly changing demands of a knowledge-based economy (KBE) have introduced a new pradiqm to the educational scene, where the effective creation and application of knowledge are becoming paramount E-learning is essential to improve and maintain quality in educational system.

E-learning : learning.....

The five E's of E-learning are -

1. Exploration
2. Experience
3. Engagement
4. Ease of use
5. Empowerment

E-learning is a technology that supports students interactions with the resources contained in the learning ecology. "The promise of e-learning is to make learning experience in all types of settings more effective, efficient, attractive and accessible to learners" (Koper, 2001).

There are two types of e-learning one is asynchronous and another is synchronous e-learning. In first type of e-learning asynchronous type of collaborative learning brings students and facilitator together on the computer screen, but does not require them to be online at the same time, while in later type, the facilitator and learners with each other at the same time.

E-learning covers a wide set of application and processors. It involves delivery of content of resources for learning via different communication protocols. It is a continuous process where the learner deprived to attend formal mode of education. E-learning mechanism involves a variety of professionals such as instructional Designer/ Content Creator, Reviewers, Graphic Designers and Knowledge Organizers/Library and Information Professionals.

PROFESSIONALS RELATED TO E-LEARNING MECHANISM :-

Instructional Deisgners :-

E-learning is mixture of technology and education. Instructional designing is bridging the concepts between content and technology. It is a systematic approach to planning and producing effective instructional materials. It covers instructional specifications using learning and instructional theory to ensure the quality of

instruction. Instructional design is a systematic approach to course development and is an iterative process that require on going evaluation and feedback. Ability to learn and a good academic research background is a minimum requirement for instructional designers.

Course Writers/Content Creator :-

Presentation of concepts and explanations in most effective manner is an important factor. Guidelines given in the subject is must for content creation. The development of contents requires a mature level of subject knowledge as well as the technical tools available for presentation.

Reviewers :-

With growing proliferation of e-learning, the review of audio is much important. Reviewers should have a good understanding of instructional design principles.

Graphic Designers :-

Persons of this category are programmers. They should have formal training in multimedia creativity and is very much required for this kind of job. Graphic Designer should embed the audio video and graphic feature while designing e-learning system.

Knowledge managers :-

Knowledge Management is very important to share the knowledge and retrieve it for an effective use. It becomes visible that the 21st Century IT professional will basically, become a resource sharing person whose resources will have no boundaries such as local, national or international. Educators and IT professionals will have to be closely associated with the networks and also be contributing information to network or number of networks.

E-learning : learning.....**ORGANISATIONS INVOLVED IN E-LEARNING MECHANISM :-****Virtual Universities/Virtual Campus :-**

Universities expand their geographic reach and compete for more students & tuition funds, they have to harness the power of the internet to reach the mobile and increasingly distant students, even for the students living near the campus, the need to continue their education while holding a job encore.

Virtual universities are e-universities functioning on Internet. These universities are offering a range of academic degrees from certificate to Ph.D programmes. This environment is absolutely simulation of traditional learning style. But the boundaries of university are limitless and any learner or admission seeker may choose a course of his/her interest after satisfying the requirement of those course.s

Digital Libraries :-

Information collection, organisation and dissemination greatly affected by technology thereby making the predictions of Lancaster's Paperless society to reality. Digital Library collections contains fixed, permanent documents. Not only that current libraries have more dynamic collections, but digital environment will enable of quick handling. Digital Libraries are based on digital technologies. These will break all the physical barrier of data transfer. It can store the large amounts of information in various forms i.e. text, audio, video and graphic material. Learners can make effective search for the information in digital libraries with sophisticated search engines.

ELECTRONIC INFORMATION RESOURCES :-

Information resources, include : IT tools, E-mail facilities resources on Print-on-paper, Hard disks, Floppies, Optical disks, Online or Web resources. Print-on-paper resources may not be

helpful in sharing them in the networked environment except in the traditional inter-library lending activity.

The potential for distributed access of electronic resources create a situation that is different from print resources. The free information can be downloaded on to paper format or electronic format. The priced information sources are available mostly on subscription or licence fee for access with a password for a local site, IP address or Institutional password et. The new concept which is now emerging in India is common licence arrangement for a consortium of libraries.

Information Technology Tools :-

Education and IT are both interdependent components in the process of learning. Rapid spread of communication technologies has provided many tools to bridge between the information and the learner. The information sources around the world are getting interlinked through the Web pages and web servers spread over the globe.

E-mail :-

Electronic Mail is the most commonly used service of the Internet. E-mail facilitates communication with people all over the world. It made the geographical boundaries of nations shrink, as one can send mail to anyone connected to Internet wherever he is almost instantaneously. It has become the life blood of Internet with millions and millions of messages exchanged across the globe daily. Internet provides several e-mail programmes, many of them free of charge, subject of certain terms and conditions of usage.

CD-Rom Resources :-

One of the greatest developments in the Information Technology in recent years is CD-ROMS, a digital storage media for literature. Further development on this media resulted into the

E-learning : learning.....

emergence of DVD technology, which can store both sides and in two layers.

Web Resources :-

A Web consists of numerous and diversified information resources around the world. This is the reason why the net holds the interest of the information professionals. Almost all the research and academic institutions are connected in some way or the other to the net. The main bottleneck is the staggering amount of data available and also inadequate retrieval tools on the net.

Net documents are peculiar in nature and their characteristics vary to a large extent as compared to the traditional documents.

E-Journals :-

In an academic environment scholarly communications is a critical component of knowledge. With the emergence of Internet, the e-journals are gaining more importance. Electronic journals are serially published and distributed nationally and internationally via networks. These include both online and also journals which have a print counterpart.

Network Newsgroups :-

Usenet is one of the most popular and commonly used feature of Internet and second only to e-mail. These are newsgroups or discussions groups where in queries and messages on any topic or subject can be posted. Other people (usually members) can reply to them. The topics range from every branch of human knowledge. But each newsgroup is confined to one subject and an individual may be a member of more than one newsgroup.

Electronic Conferences :-

In recent times, e-mail based discussion groups called electronic conferences (e-conferences) have come into vogue. Here, the originator of the idea of an e-conference accepts the responsibility

to maintain it and distributes the message through list servers or other special mailing list management software. Thus, these can be viewed as moderated newsgroups (as against use net newsgroups many of which are not moderated)

Bulletin Board Services :-

A bulletin board is a medium for posting and discussing announcements and messages of interest to a community of online users. These services disseminate professional information in an open bulletin board that will be read and commented by users in the field. The views and critical comments are posted (appended) to the bulletin board which in turn will be seen by the moderator of the BBS and other professional.

Discussion Forums :-

Many discussion forums (also known as discussion lists) are available specially for educators. The operation of discussion forums is automated and controlled using a computer programme. Subscription is generally free and by sending an e-mail to the list server, the service is automatically directed to the e-mail box of the requester.

CONCLUSION :-

The role of IT will emerge as active linkage for E-learning to educate the users and facilitate access to information in future. E-learning supported by dynamic library is very significant in higher education and research as these are free from classroom based education programmes which will create paperless society and paperless libraries and help users to access information quickly and economically.

Online education is increasing in popularity across the world predominantly because of the flexibility it offers. Advanced technology

information systems, networks, terrestrial and satellite transmissions, distributed processing and virtual reality in an educational content can be used effectively to further enhance our current educational framework.

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Manoj Kumar & Om Singh

GETTING HEART CONTROL - DIET AND EXERCISE

ABSTRACT

The purpose of study is to clarify what is hypertansion¹ and how to get control over it through behaviour modification like changing diet and increasing exercise. To establish the study sample of 25 people were taken which are under different range of blood pressure and they are subjected to exercise and diet changes and we found that there are significant changes in their blood pressure and cholesterol level due to the modification programme.

Key Words - hypertension, cholestrol, exercise

Introduction :-

There is no ideal blood pressure reading. However there is a range of normal blood pressure reading. Generally a reading that is less then 140 over 90 indicates that you do not need to worry. If either both the numbers are equal to or greather than 140 over 90 for an extended period of time, you have high blood pressure. Through the experiment conducted we came on conclusion that diet

changes and exercise inclusion in daily life regulates and controls the high blood pressure upto a significant level. Though the severe cases of hypertension requires modification like diuretics and beta blockers. Diuretics rid the body of excess fluids and salts. Beta blockers reduce the heart rate and the heart output of blood.

What is Cholestrol ?

In terms of nutritional impact on heart diseases, the strongest evidence relates to intake of saturated fats or cholestrol. What is this cholestrol? Cholestrol is a waxy material that your body needs for rebuilding cells and is carried to the blood stream to where it is needed. However, when your body has too much Cholestrol deposits of fat in the blood called plaque from inside blood vessel walls. The blood vessel walls thicken and the vessels become narrower. This change in the blood vessels reduce flow through the blood vessel, possibly leading to heart attacks or strokes.

There are two types of Cholestrol HDL (High density lipoproteins) and LDL (Low density lipoprotein) LDL, carry a lot of Cholestrol, leave behind fatty deposit on your artery walls and contributes to heart diseases. Whereas, HDL do the opposite they clear the artery walls and remove extra Cholestrol from the body thus lowering the risk of heart disease.³ LDL is called bad Cholestrol and HDL is called good Cholestrol. It is good to have low level of LDL and high level of HDL.

How is Cholestrol measured ?

Total Cholestrol Level (mg/dl)

200 or below	good
200 to 239	boarder line high
240 or above	high

Recommended level of LDL Cholestrol (mg/dl)

Less than 160 - For most people

Less than 130 - If you have an increased risk of heart disease.

Less than 100 - If you have heart disease, diabites periperal artery disease, diatetes.

For HDL a level of 40 mg/dl or below, is too low. The recommended HDL Level is 45 mg/dl or higher.

The Study Design :- The study was cross sectional in design and carried out on regular work days. To account for effect of diet change and exercise⁴ on blood pressure study population is confined only to these two without any medication. Blood pressure and Cholestrol level were taken in a single day with the help of expert. All other details related to sample performed on different days five subjects per day, together with personal interview. Data collected is presented in table simulataneously with result details to make comparison easy and conclusive.

Diet⁵ guideline given to sample 25 :

1. Polyunsaturated and monounsaturated fats are preferred such as olive oil, Cenola oil, fish and vegetable oil is included in place of palm or coconut oil.
2. Read meat is barred if they are non-vegetarian and skinless chicken, turkey and fish is adviced.
3. Nonfat frozen yoghurt and fresh fruits.
4. Fruits and vegetables (especially leafy vegetables) beans and whole grains because fibre in them helps to lower Choletrol.
5. Boiling or Baking procedure of cooking in place of frying.

Table 1 Cholestrol and Blood Pressure level of sample before and after the study.

Sample	Age	Before		After	
		B.P.	Cholestrol Level mg/dl	Cholestrol level mg/dl	B.P.
25					
1	36	130-90	200	190	130-80
2	45	170-90	220	200	150-90
3	42	140-80	200	200	130-80
4	40	150-90	220	190	150-90
5	50	165-80	235	210	140-80
6	55	140-80	230	200	130-80
7	52	175-100	230	190	150-90
8	50	150-100	250	230	150-90
9	56	155-100	260	230	180-90
10	39	130-190	265	240	130-90
11	57	155-100	270	250	140-100
12	56	140-90	275	250	140-90
13	50	165-90	260	230	160-90
14	48	150-85	280	270	150-80
15	57	150-90	240	230	150-90
16	55	180-90	239	220	140-90
17	52	160-100	260	230	160-100
18	58	160-100	270	250	150-90
19	60	165-90	240	200	150-90
20	59	175-90	245	190	180-90
21	42	160-100	255	230	185-100
22	53	175-100	250	220	160-100
23	55	160-100	242	230	160-90
24	58	150-100	250	220	150-90
25	48	160-100	260	240	160-90

Exercise⁶ Guidelines

As the whole sample resides in university campus there are many optional exercise facilities are available to them and We guided them with the help of expert to choose according to their will and comfort but at least 30 minute exercise is must for everyone.

1. We suggest them to walk to their at offices both in the morning and afternoon.
2. Use stairs it help to work the lower body (hips, thigh, legs) and build stamina.
3. 30 minutes brisk walking or jogging in the morning or evening as per their choice.
4. As gym is available if instead of field activity they prefer that then 20 minutes aerobic equipment (i.e. treadmill, stationary bike).
5. Bicycling for 30 minutes and various other options depending on their will.

Method and Results :- As it is not possible to measure Cholesterol level regularly. We check out their blood pressure on regular basis and consult the doctor of those who are on medication to avoid any problem. All the sample population follows of the schedule for 2 months without any failure and there is significant changes in their Cholesterol level and blood pressure as we can see in the table.

Conclusion : On the basis of experiment we can say that both diet and exercise affect a number of the risk factors for heart disease. Exercise have favourable effects on blood-clotting mechanism. A strong association was found between higher levels of activity and lower levels of blood pressure. Likewise change in diet also reduces the cholesterol level and therefore the blood pressure.

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Ajeet Singh Tomar

DIVORCE AND ADOLESCENT BEHAVIOUR

Divorce affects on children and school achievement. Initially, the rate of drop out correlated strongly with those who grew up in single-family homes. Most recently however, it is found that this strong correlation is due to the poverty that single parents must deal with after a divorce. Consistent with this idea is that single parent homes are often in more impoverished neighborhoods than intact families.

In these neighborhoods, academics are not as greatly valued thus the drop out rate is higher. Research has indicated that school achievement is affected but with the return to the equilibrium achievement is said to attain stability. Rather than attributing negative school achievement to divorce, we must attribute it to the change in the family system. In conjunction with the notion is the indication that children who grow up in single parent households where only one parent has ever been present have similar achievement patterns as a child from an intact family. Eventually, it has been proven that children who succeed in academics are more likely to achieve greater success than their counterparts from counter partners from intact families (Boyd, Parrish and Lewis, 1985)¹

Although it was once theorized that the rate of depression, hostility and mistrust were more consistent among children following divorce. However, based on research, children from divorced homes have greater maturity, autonomy and more helpful than those from the nuclear family (Amato, 1986)²

During adolescence, the teen's feeling are in consistent They fluctuate between perceiving themselves as all-knowing to helpless (francke, 1983)³. When divorce becomes an issue for teen, it magnifies these feelings of confusion. Thus uneasiness can lead the confused teen to act out (furstenberg, 1989)⁴. Boys and girls going through divorce experience several. Different behavioral change. The following information is contains signs of behaviour differences that may be present in the adolescent.

BOYS :

Develop behavirol problems in school during the initial stages and through the first two year after the divorce.

- * Decline in academic performance.
- * Become more suscepctible to involvement with drugs and alchcohol.
- * Increase in risk of behavior.
- * Accumulate a higher percentage of drop-out rates than adolescent not involved in divorce issues. (Hetherington, 1992)⁵.

GIRLS :

Show increased signs of depression over the divorce and change-thinking place in their lives.

- * Decline in academic performance.
- * Accumulate a higher percentage of drop-out rates compared to those in an intact family setting.
- * Run with an older crowd and enter sexual activity earlier than those in an intact family (Fancke 1983)⁶

Divorce and event related to divorce, including marital conflict and separation, are almost always significantly stressful events in the life of a child. Adolescent experience common reactions associated with parental divorce in the months after the separation. These reactions may involve feelings of sadness, betrayal, anxiety, aggression, anger, and uncooperative behavior.

Along with these reactions adolescent may face disruptions in their normal routines, such as lack of concentration in school and abnormal sleep patterns, and a reduction of contact with one parent. In *Out of Touch*, Grief here we addresses issues adolescents may struggle with when experiencing a parental divorce.

Parental-child relationship :-

The initial stage of the divorce is the most traumatic for the adolescent. Researchers suggest viewing the divorce as a transition over a one-time event. If adolescent and parents have good communication from the beginning, then the relationship (custodial and non-custodial) will remain one of the positive size. On other hand, changing roles of parents (eg. returning to work, increasing hour of working time, changing financial status, and differing parental practices) may effect the parent child relationship in a negative fashion.

Amato (1994)⁷ studied mother and father relations to young adults, and the result of his study indicated that a close relationship with the parents influences the young adult's happiness, life satisfaction, distress, and self esteem.

Dealing with inter-parental conflict :-

When a parent acts as a facilitator of problems, the adolescent is placed in middle of the divorce. This trend to lead to animosity between the child and parent. A contributing concern is child support. It is easy for the child gather feeling associated with this issue and use them to base the relationship upon the presence or absence of support.

Parenting styles in relation to troubled adolescents :-

Parenting styles also tend to play a part in an adolescents behavior. In some cases parents were always on the neglectful side because they were so wrapped in their problems. When the divorce was at its worst, some parents become very neglectful and some time father even left the state. Neglectful parents have both low demanding ness and low responsiveness. These parents are uninvolved and uninterested in their children. They set to limit and offer no support. Adolescents with neglectful parents are in most danger of engaging in deviant behavior. Drug and alcohol use is extremely high in adolescents who were raised by neglectful parents.

Differences with parenting :-

Conflicting impressions of the needs of the adolescent contribute to differences among parenting. When the parents argue about what is wrong or wrong, these arguments tend to permeate into the relationship with the child. One relationship may be very inappropriate, relaxed, or inconsistent, causing confusion and resentment towards this particular parent. Steinberg (1996)⁸ explains adolescents as experiencing a temporal period of disturbance due to changes in parenting and economic status.

Adolescents are more likely than younger children to find and discuss the faults of their parents. Adolescents do this in the healthiest of families, and it's normal and appropriate for them to do so; it's part of the normal disconnecting process. Divorce will exacerbate this tendency, however, to the point where an adolescent whose parents are divorcing may declare one or both of them to be "scum", or "evil".

Adolescents are more likely than younger children to take sides in the divorce. They are more likely to seek an explanation (and if they don't get one to make one up) about which parent is

the "bad" parent and which parent is the "good" parent. Teenagers seek clarity, and they're much more likely than younger children to condemn one of their parents. The most poignant cases of Parent Alienation Syndrome seem to involve teenagers.

Adolescent in divorced families and in families of discord experienced more distress symptoms than adolescent in intact families. Lower school performance was associated with divorce, but not with parental discord. Sex differences were found in self-esteem: girls in divorced families reported the lowest self-esteem, whereas boys in families of discord reported lower self-esteem than boys in the other groups. Group differences in reported self-image were small. Compared with adolescent in intact families, the observed differences were in girls mainly in the divorced group and in boys in the group of marital discord. In both sexes abundant alcohol use and in boys delinquent acts were more common in families of discord or divorce than in intact family.

Parental divorce with adolescent depression, using both cross-sectional and prospective data from a study of high school students in the Boston metropolitan area. Overall, findings reveal that parental divorce is linked with adolescent depression in two ways: (1) it is a source of numerous secondary problems and stresses that are causally related to depression, and (2) it alters youth's reactivity to these stresses, in some cases enhancing, but in other cases mitigating, their depressive effects. Analyses demonstrate the central role of economic hardship in linking family status with depression, with the strength of this indirect pathway partially attributable to the greater vulnerability of youths in single-parent families to financial stresses. In contrast, family conflict did not account for the distress of youths in single-parent families, largely because of their immunity to the effects of such conflict. Finally, prospective data failed to support the hypothesis that differences between youths in single-parent and intact families predate the divorce.

The roller-coaster adolescent years can seem overwhelming to any teen, and particularly to adolescents dealing with their parents' divorce. Even if your teen is accustomed to your specific arrangement - bouncing between Mom and Dad, having only one custodial parent, or possibly, dealing with stepsibling rivalry - new concerns may emerge during these years. Parents often worry about issues magnified by divorce : lack of a same-sex role model for a son or daughter; adolescent attempts to understand marital failure, leading to resentment and anger; or perhaps, a child's response to a new father/mother figure. If you're facing these challenges, you can build a healthy household by establishing good communication and learning to lean on the support of family and friends.

Statement of research problems and major research questions:-

An enormous amount of research efforts have focused on the issue of divorce and its correlates such as its influence on couples' health, spousal communication, children's upbringing, custodian of the child, alimony settlement and so on. This study narrowed down its searchlight on investigating the extent to which parental divorce influences adolescents' self-esteem and attempted to identify the direction of influence in force. Consequent upon this, the study designed a methodology that will allow for a clear description of the consequences of parental divorce on adolescents' internal feelings of self-worth (i.e. self-esteem) and the gender variations likely to distinguish the types of influence exerted.

This study provides answers to the following research questions :

- * Does parental divorce significantly affect adolescents' disposition to positive or negative self worth ?
- * How does single parenting or a non-shared custodial responsibility affect the self-esteem development in adolescents ?
- * Are there gender variations in the adolescent's self-esteem profile ?

Research on the impact of divorce on families has shown to have an overall detrimental effect on the adjustment of children, adolescents, and young adults. However, investigations of divorce and other family variables, such as conflict and parent-child relations, indicate that the impact of divorce is not inevitably negative, which reinforces the view that a range of family variables must be examined when studying the effects of divorce. The aim of the present study was to examine the impact of parental divorce during adolescence on young adult adjustment, taking into consideration levels of interparental conflict during adolescence and current intimacy with parents.

In the United States today it has been estimated that nearly half of all couples that marry will prematurely end their relationships through divorce, but what happened to the clause "until death do us part?"

There have been many theories presented over time as to why divorce occurs and why these rates have increased so dramatically over the last 30 years. Some believe that the economy may play a role; others believe that the length of the courtship plays an important part; cohabitation prior to marriage "increases" the chance that divorce will result; or not cohabitating prior to marriage may contribute as the transition period is too stressful; still others believe that the divorce process is too easy; if laws were stricter and divorces were more difficult to obtain, these divorce statistics would improve over time. At this time, although high, the divorce rate has decreased slightly easing the minds of the American public. There is however little hope that these statistics will ever diminish completely.

In this fast paced society that we live in today, it should be easy for us, the American public, to understand this phenomenon. The average "American Family" has both parents in the workplace, financial stress, job dissatisfaction, children in school activities and

sports, "high demand" lifestyles and overall little time to focus on the family's group cohesiveness. Although it has been viewed that children, especially young children, offer and enhance marital stability, environmental stresses and everyday drudgery are often more than a parental relationship can withstand. These "average" stresses alone can create much chaos, turmoil and eventually lead to marital strain, discord and divorce.

Although these stresses and transitions affect everyone in a family environment current data supports that the population most effected by the stress and strain of divorce are the children involved. Divorce is seen as a setting off a chain of negative events and transitions that are causally related to youths' psychological distress and may be more potent than the physical separation of parents. One explanation purpoed is that stress impairs a parent's ability to effectively rear their children thus decrements in the parent's psychological state during this difficult time can lower the ability to support their children, negatively impacting a child's overall well being.

In the following pages I will present data supporting the stress caused by chaos and conflict versus divorce itself. I will also present the different ways that children are affected by and after the divorce itself including a child's relationship to their parents, the potential threat the effects of divorce may pose in a child's adjustment and mental health, and the effects that a divorce may have on a child's later marriage and own family.

Adult problems in children of divorce

Children affected by divorced continue on with their lives, however, the lasting effects of divorce have been shown to follow some children into their adulthood, including their marriages and own children's lives. The negative views of relationships that have been instilled, due to exposure of their "childhood" family conflict,

can cause long term effects on these now adults and their children. Adults who are able to recall a high level of conflict between parents while growing up tend to report disproportionately a large number of psychological and marital problems in their own lives.

Many of these adult children also continue to struggle with their everyday lives with symptoms of depression, anxiety and overall feeling of dissatisfaction with their overall lives. In fact, many of these adult children will utilize more mental health services than will the adult children of two parent households. It has also been found that parental divorce is associated with lower socioeconomic status in adulthood. Compared with children from two-parent families, children with divorced parents are more likely to drop out of high school, less likely to attend college, and complete fewer years of education overall. Many believe that this is due to the emotional disturbance that it caused in disrupted and chaotic households and a child's potential to form a poor sense of self. This poor sense of self and instability in relationships can lead to still other relationship troubles including infidelity, reoccurring divorces and remarriages and in extreme cases spousal and domestic abuse.

Unfortunately, there is little other evidence at this time to explore this topic. Many adult children are believed to suffer from environmental stress and chaos due to simply everyday life. There are few researchers that express a correlation between divorce in families and the effects on their divorced adult children. Surprisingly, much of the research that found on the topic of divorce and children was dated as far back as the 1960's, some even further. Marital discord and divorce has been an ongoing problem over hundreds of years. The commonality of this issue, however, has been on the rise over the last thirty years mostly due to modern convenience and wider social acceptance of simply "calling your relationship quits". As mentioned, the impact these "decisions of convenience" may have on children can change and affect their lives forever.

Much of the information and research that has been published appears to paint a somewhat of a bleak picture. This picture has made the individuals that are affected and involved appear as though they are all hopeless, anxious and somewhat "mixed up". Fortunately, there is also evidence that children of divorce, with support, love and a supported sense of self have become successful adults, are capable of positive marriages and relationships with their own children and have formulated the will to survive.

Longitudinal research has also indicated that children who suffer from serious problems following divorce most likely had the same problem prior to change in the family structure. Much of research indicates that children report more happiness in a household with a happy family system, rather than one of conflict. Based on this, one can conclude that the long term effects of divorce greatly outweigh those of children growing up in conflictual environments (Wallerstein and Corbin 1989)¹. Rather than solely placing blame on divorce for causing problems, we must examine the external factor of poverty as a greater problem in divorce situations.

Managing these issues may be difficult. While divorce is not a pleasant experience for anyone, parents can do a lot to reduce the negative effects it may have on children. Overall it is important to communicate clearly, seek professional help if necessary, and manage these issues directly. If these actions are sought, both the parents and the children can have happy, healthy lives.

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Vikram Singh

DEVELOPMENT IN MENTAL PROCESS AND SOCIAL CLASS DIFFERENCE IN PARENT-CHILD INTERACTION

Mental growth during adolescence is not only confined to the addition of more facts to one's storehouse of knowledge but involves qualitative gains in intellectual abilities to deal with more complex and difficult problems in daily life. Following are some of the major skills and directions in which adolescent change as they mature mentally. Needless to mention that on adolescent's mental maturity is judged by his achievements and increments in the ability to analyze and synthesized capacity to finish discrimination.

- 1) Increased ability to analyze and synthesize.
- 2) Increased capability of finer discrimination.
- 3) Increased ability to make accurate generalizations.
- 4) Higher ability in manipulating abstractions.
- 5) Growth away from trial and error method.
- 6) Growth toward appreciation of remote goal.
- 7) Self-criticism and evaluation.
- 8) Increased rational self-control.

- (9) Growth in knowledge.
- (10) Growth in logical decision-making
- (11) Development of communication.
- (12) Increase in moral understanding.

To analyze means to take a thing, situation or an idea apart and see what it is composed of. For example, if one wants to analyze the parts of an electric bell, he will take a bell, open it and disband its various components. Another example may be that the history teacher asks the student of class X, what were the causes of the first war of independence in 1857? The student will analyze the vast area of social, political and economic conditions during that period in the country and then will reply to the teacher. Such type of analysis of events represents an advanced stage of growth of mental abilities. This growth is accompanied by synthesis. Which means putting things together in their proper relation, the achievement of a unified picture from various components?

No doubt the adolescence develops the ability to analyze and synthesize a problematic situation better than childhood.

According to Thurstone, E.L. (1938)¹ increasing proficiency in any field is typically characterized by the capability to make finer discriminations among objects and events. The adolescents develop the capability of making finer discriminations between objects and events. Let me explain this point more clearly. For example if a boy in class 6th fails to use a comma properly in his English assignment it may go unnoticed, in high school it may be noticed and in college the same error may demand a failing mark because discriminations of that degree of fineness are essential for one to receive a credit. The adolescence becomes very conscious of maintaining a high standard of accuracy of discrimination between objects and events.

Adolescence develops ability to generalize knowledge acquired in one situation to other similar situations of life. This process of generalization involves the ability of synthesis and ability to identify the critical elements of similarity in a number of instances, which is a type of analyses. The acquisition of the ability to generalize accurately bolsters the adolescence self-concept and gives him confidence in his ability to cope with situations different from those, which he has previously encountered. It can be said that adolescents are capable of the process of generalize more competently than children.

By the time a child reaches adolescence, his ability to deal with abstractions has developed beyond more use of individual words; he can deal with abstract ideas and problems. In late adolescence, a boy or girl is capable of handling several different abstract and constructs a meaningful pattern from them in terms of their relation to each other and to a real or hypothetical situation.

During adolescence, intelligence represents a general capacity for processing information and for utilizing abstract symbols in the solution of abstract problems. Our curriculum in different subject is graded in such a way what we include simple factual knowledge in lower classes and abstract facts in higher classes. Parents and teacher should keep in their minds that experiences which encourage the boys and girls to exercise the ability to manipulate abstractions help them grow in this ability. The process of manipulating abstractions involves the conceptualization, which means the process of forming mental picture of some thing, which can or can not be pictured in concrete form. The skills, the adolescent acquires in manipulating abstraction swiftly and accurately, finding the best answers or formulating sound opinions in the absence of concrete objects or situations from which to work will have an important bearing on his future success in life.

All the foregoing areas of mental maturation produce increased ability to cope with situations through manipulations of pertinent factors increased slower potentially disastrous method of physical trial and error. Trial and error is the primitive way to find out solution of problems. It is used by animals and young children who do not have the ability to engage in abstract thinking. But by middle adolescence girls have learned to substitute abstract planning for trial and error. They do not use trial and error in solving a problem but apply their insight to reach a conclusion. Teachers must encourage adolescents to develop the habit of substituting thought for trial and error method of solving problems.

Children take interest in immediate gratification of their needs. They have limited ability to project their thoughts into the remote future on anything on a realistic basis. It is because they cannot integrate past and present events and fail to anticipate future events.

Adolescents develop the ability to perceive cause and effect relationship between events and can anticipate future consequences of an action. They formulate long range goals and pursue them. They can forego temporary pleasure for a later gain in future. Appreciation of remote goal depends on emotional capacity to postpone immediate pleasure and mental capacity to project a plan into the future.

A child sees things right or wrong, big or small, good or bad. This way of thinking is called two valued orientation as contrasted with thinking and values, which recognize objects and conditions as possessing infinite number of degrees of gradation from zero to infinity. Adolescents develop the ability to evaluate a situation or object along a continuum. The ability involves fine discriminations and the ability to analyze the synthesis and also all the elements of abstract thinking which the adolescents develop.

G.W. Allport (1955)² wrote that ability to examine one's own thoughts, feelings and performance, rendering an accurate and objective evaluation of them is a sign of both emotional and mental maturity. Adolescents begin to evaluate their performance objectively. But one thing should be kept in mind that majority of adolescents do not achieve the mental maturity to objectively evaluate their own performance. They either over-evaluate or under-evaluate their performance. It is very important issue from the point of view of adolescents that they teacher should encourage adolescents to evaluate their own work in the class and out side the class objectively and dispassionately.

It has been observed that children do what they want to do. They do not take in to consideration the logic or rational of doing a thing but on other hand adolescents show more emotional and intellectual maturity to do a thing. They weight pros and cons of an action. They achieve rational self-control, which is promoted by good mastery of development tasks that develop the sense of accomplishment and duty in them.

Knowledge does not mean to store house information in the brain but it involves ascertaining the significance and implications of the facts learned and integrating them in to the prior body of knowledge of the subject. Children learn facts through rote memorization but adolescents develop the capability of evaluating the meaning and significance of those facts.

Adolescents develop the objective and evaluative-making approach to problems in contrast to children whose behavior operates on two valued orientations, i.e. either a thing is right or wrong. Children fail to make fine discriminations between two events. They are unable to logically make a rational evaluation of factors involved in any event.

Logical decision-making in the highest phase of mental growth during adolescence and involves all the factors described above and certain other which are given below.

Adolescents become more aware of all those factors, which influence an action.

Adolescents do not jump at conclusion immediately but require time to study the problem more thoroughly to reach right conclusions. Adolescent, before making any decision of any problem, collects systematically relevant information on it and makes decision in the light of it. Adolescents are expected to achieve a respect for facts as guides to decision and conduct.

The adolescent lives in a new world of ideas, theories, hypothesis, opinions values, concepts, cause, analogies and comparisons with the previous experiences..

The development of vocabulary takes at a tremendous speed, which facilitates communication during adolescence. Rote memorization of facts seem to be replaced by reasons and understanding. Long term memory increases and facts can be retained in memory for a longer period.

The adolescents develops moral concept of his own, which is based on his self-concept. He can decide what is good and bad for him. Adolescence tend to see their own behavior tendencies and personality traits in people whom they like (Lundy, 1958³, Lundy, et.al., 1955)⁴. Boys who perceive themselves as being highly similar to their fathers tend to show the most favourable personal and social adjustment (Gray, 1959)⁵, and less anxiety (Lazowick, 1955)⁶.

SOCIAL-CLASS DIFFERENCES IN PARENT-CHILD INTERACTION

It has been suggested that differences in parental behavior may mediate some of the relationships between IQ and social class.

Because of this many, investigators have studied differences in middle and lower class parent-child interactions, which may influence the development of verbal and cognitive skills. Social class differences in parent-child interaction have been found even in infancy. These social-class differences in family interaction are found within races and are not attributable to racial differences. The pattern of social-class differences between middle and lower-class blacks and between middle and lower-class whites is very similar.

The greatest differences between middle and lower-class mothers are in their use of language. Middle-class mothers are more likely than lower-class mothers to talk in response to vocalizations by their infants. However, lower-class mothers touch and hold their infants more. In addition, there are differences in the way lower- and middle-class babies respond to their mothers' vocalizing and listen (Lewis & Freedle, 1973)⁷ It has been suggested that these early social-class differences in the way infants attend to their mothers' speech may be related to later social-class differences in the ease with which children use verbal information for learning.

Robert Hess and Virginie Shipnan (1967)⁸ studied the interaction between maternal control techniques, teaching styles, and language and the child's cognitive development. They differentiated individualistic, person-oriented control procedures from status, role-oriented material approaches to control of the child. The individualistic approach used by middle-class mothers emphasizes the child's feelings, characteristics, and reasons for actions and orients the child toward attending to relevant cues in problem-solving situations in the environment. The mother makes the child aware of the complexities of his or her social and physical environment. She organizes information for her child and uses a more complex, linguistic code to do so. In contrast, the lowr-class mother who uses status-

oriented control is less likely to individualize responses and uses a more complex, linguistic code to do so. In contrast, the lower-class mother who uses status-oriented control is less likely to individualize responses and uses a simplistic stereotyped restrictive form of language. This type of maternal communication is less likely to facilitate the kinds of discriminations and classifications necessary for later problem-solving skills in the child.

Studies of social-class differences in parent-child interactions have been criticized for some of the same reasons, as have reports of race and class differences in IQ. It is frequently said that the laboratory situations in which many of the studies are conducted are more unfamiliar and anxiety provoking for lower class or minority-group mothers than middle-class white mothers. Resentment or apprehension in the situation may cause lower-class minority-group mothers to interact with their children in a manner which is not representative of their behavior in the home or more familiar situation. In addition, it is argued that the reacting situations used in many interaction studies where the mother must teach the child to solve a problem, build a house of blocks, or put together a puzzle are based toward the experiences of middle-class mothers who already are probably doing this kind of thing at home with their children.

This emphasis on parent-child interaction playing a critical mediating function in the association between social class and cognition has led many psychologists to include modification of such interaction as a component of intervention programs designed to improve the cognitive skills of children.

It may be that because children spend more time with their mothers than fathers, in our culture, the mother is most important in determining the intellectual level of the home environment. The intelligence of mothers has been found to influence the expression

of genetic predisposition for mental retardation in children. In homes in which the father is of average intelligence but the mother is retarded, retardation is $2\frac{1}{2}$ times more frequent among the children than in homes with equally retarded fathers and normal IQ mothers (Reed & Reed, 1965)⁹.

Mothers also seem to be more important than fathers in shaping the aptitudes of their children. When university students have fathers who are less educated than their mothers, their aptitude scores are higher than those of students with more educated fathers than mothers. This occurs in spite of the fact that homes with the more educated fathers were of higher socioeconomic status. Variations in the mother's education seemed to counteract the commonly found effect of social-class factors on children's aptitudes (Willerman & Stafford, 1972)¹⁰.

In the Fels Institute Study (Kagan & Moss, 1962)¹¹ high achievement in boys was associated with high maternal protection and little hostility during the first three years of life followed by reinforcement and encouragement for acceleration of the boys' striving for achievement and independence from 3 to 10. In contrast, mothers of high intellectually achieving girls were less warm and lacking in protectiveness in the first three years of life, which may have encouraged early independence in the girls. This was accompanied by sustained emphasis on accelerating daughters' intellectual achievement by both mother and father. Such high-achieving daughters had fathers who were affectionate and nurturant and generally satisfied with their daughter's achievement striving. However, they did not hesitate to use both appropriate praise and criticism of their daughter's achievement performance.

This suggests that factors which might lead to some alienation from the mother and closer relationship with the father facilitate

achievement in girls. It would be interesting to know how the relationship would differ if daughters with high-achieving, career-oriented mothers were compared to daughters of low-achieving mothers. It could be that with a high-achieving mother, maternal warmth would encourage the daughter to identify with the mother and emulate her achievement attitudes and performance. The student should keep in mind that although parental behaviors are related to achievement in children, other factors such as social class, education and social opportunities set important limits on the attainments of children.

Studies of the intellectual development of children from single-parent families have investigated both the overall level of intellectual and achievement and the patterning of intellectual abilities. Two recent reviews of this research have concluded that children growing up in mother or father headed families show deficits of cognitive performance as assessed by standardized intelligence and achievement tests and as judged from school performance (Shinn, 1978)¹². In her survey of this literature reports that the difference in cognitive performance between children from nuclear and single-parent families are considerable. "From 0.2 to 1.6 years of achievement, 0.2 to 0.9 standard deviation units in IQ and aptitude and 0.8 of the difference between "B" and "C" in grade point average."

What factors may be related to these differences? Since single-parent families are more frequent among black and economically deprived children and since such children perform less well than middle class white children on tests of intelligence and achievement, it is essential to control for social class and race in evaluating the difference in cognitive performance. However, even when appropriate controls are instituted, these differences remain, although

as well be seen, the pattern of test scores may differ for lower and middle class children.

In general, although the effects are most marked for boys, they are found in both sexes. In addition, some studies find that early loss of the father is more cumulative. Differences in the intellectual performance of children from single parent and nuclear homes are rarely found in the pre school years; they emerge and increase over the course of development in the schools years. (Deutch and Brown, 1964)¹³.

Variations in the availability of fathers occur not only between mother-headed and nuclear families but also within nuclear families. Some fathers because of occupational demands or rejection and lack of involvement in the family are not available to their children, children in nuclear families with unavailable fathers show decrements in achievement similar to those in mother-headed families. Blanchard and Biller (1971)¹⁴ studied the effect on third-grade boys of early (before age 5) versus late father absence and low father availability (less than six hours a week) versus high father availability in nuclear homes. They found that boys with highly available fathers surpassed the other three groups on achievement test scores and classroom grades. The early father-absent boys were also found to be underachievers. The boys from nuclear families with relatively unavailable fathers and the late father absent boys were also found to be below grade level expectation, although not as severely as boys who had been separated from their fathers before the age of 5.

The father with low participation in the family or with low warmth in his relationship with his family may be just as detrimental to the child's intellectual growth as one who is totally absent. This may in part alerting for the frequently reported finding of greater

negative effect of divorce when compared to death of the father. It seems possible that in many cases the divorce may have been preceded by psychological or actual withdrawal of the father from the family setting, clearly, in nuclear families, the presence of the father is not the important variable; the important variable is the participation of good father.

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Book Review

**M.M. KALBURGI, *FALL OF KALYANA*, BASAVA
SAMITI, BANGLORE, 2003, PP. 125, RS. 50.**

Indian Drama took shape in Bengal a century ago, but blossomed and bore fruits in Karnataka later. This is evident when we read the plays of Kalburgi and Karnad. Both of them adopted historical and legendary material for their dramatic art. The craftsmanship of Girish Karnad is populist and simple while that of Kalburgi is elite and selective.

The later work of Naikar, *Fall of Kalyana* is a translation from the original Kannada play, *Kettittu Kalyana* by Dr. Kalburgi. The work is highly original, imaginative and exploratory. Many of the wrong notions about the historic figures and their movements are exploded and the readers have a clear insight into their characters and a correct assessment of their contradictions.

The theme of the play is manifold and the drama is not an action oriented but ideological. It is the focal point of many controversies that have plagued the Indian society for many centuries.

One can make an easy comparison between *Murder in the Cathedral* and *Fall of Kalyana*. But this comparison cannot explain

Book Review.....

many intricacies embedded in the latter. The conflict between the State and the Church is not a European theme only. The temporal government cannot question some of the basic tenets of the spiritual government. When such a crisis arises, the Churchmen die to uphold their religious values and attain martyrdom. Thomas Beckett of T.S. Eliot is not inimical to King Henry, but he considers Rome greater than London, Pope more glorious than King and a place in Heaven more important than any position in the court.

The same conflict is here between Basava and the King. But when Basava goes beyond the limit, the king is forced to dismiss him from service. Basava is as adamant as Beckett is, but Basava is more ideological than Beckett. He is a many sided character and Beckett cannot stand before Basava in his theory, practice and passion.

The theme has many dimensions of religion, society, politics and economics. But it echoes the age-old conflict between conformity and nonconformity. Basava comes in the line of the Buddha, Mahavir and Martin Luther and tries to be an iconoclast. Others failed because they did not offer a social alternative, Basava succeeded because he offered a religious alternative. In that sense he is not negative but positive. He believes in God, Heaven and purity of the soul, he wants to destroy the dominance of Brahmins. Hence he is elevated to Godhead and is called Basaveswara.

He destroys the temple to destroy Brahmins - he calls the body a temple and the icon can be worn by women and men equally. This cult of istalinga-worship becomes popular because of its simplicity and directness. Basava is a good organizer, a great leader and a social reformer. He could not be crushed because he was supported by the mercantile class that gave him money. He roused the untouchables to fight against the high castes. His democratic

spirit did not accept the superiority of high castes. To shock the caste-system and Hindu fundamentalists, he supported inter-caste marriages, widow-remarriages and rehabilitation of sex workers.

But in the long run Indian society will not accept his reforms and Basava remains as a great master of a cult called Lingayatism and his followers form the major population of Karnataka.

Fall of Kalyana does not indicate the political fall of the kind even though the name stands as a symbol. It is the spiritual fall of the people who are opposed to the high ideals and principles of Basava that was a bright star in the medieval dark period of Indian history.

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"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

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Ajai Sharma

Aggression in *Ice-Candy-Man*

Aggression can be defined as behaviour directed towards the goal of harming another living human being. What provokes a member of self acknowledged civilized human race to aggress against another member of his own race with brutality unmatched even by the firecest of predators has always intrigued theologians, biologist, sociologist, crimonologist and psychologists. They pondered on the question and proposed various explanations for the paradox of human aggression.

All the major religions try to project man, at worst, as a fallen angel rather than as an erect animal. According to *Brihadarayank Upnishad*, chapter 5, 2 man is one of the three sons of God (Prajapapati); the other two being gods (sur) and demons (asur). *The Bible* details how God made man in his own image and made him the master of all other creature.

The God said, "Let us make man in our own image, in our likeness, and let them rule over the fish of the sea and the birds of the air, and over the livestock, over the earth, and over all the creatures that moves

along the ground."

So God created man in his own image, in the image of
God he created him, male and female he created them.

(The Bible : Genesis 1)

This proposition has been so emotionally satisfying that even the
atheistic believed it - not to mention the theologians and the scientists.
Religion seeks answer to the problem of aggression is some outside
agency like sur or devil who tempts man to act contrary to it original
good nature.

The man who wrecked this universal consensus was Charles
Darwin. He made a very unsettling discovery that man has more in
do with animal than with God, that man can trace his ancestry to
monkey, not to God. Darwin's theory as propounded in *The Origin
of Species* (1859) proposed that "organisms which differ from others
in ways which are heritable, but which also increase the number of
offspring they might have compared to other, will inevitably leave
more descendents in succeeding generation than organisms without
such attributes." (Badcock 01) The gradual accumulation of such
heritable differences would constitute a process of gradual evolution.
The natural factors play the same role in evolution that is played by
human breeders when they set out to alter species by selective
breeding. Though Darwin restrained himself from referring to man
in *The Origin of Species*, he could not fool anybody that the
theory with its formidable armamentarium has proved that man is not
erect animal, not a fallen angel. This theory convulsed the world so
much that Darwin and Darwinism both came under misdirected
attack. In one such incident, Samuel Wilberforce, the bishop of Oxford,
demanded to know from Huxley, a vociferous adherent of the theory
of evolution, "Whether it is through your grandfather or your
grandmother that you claim your descent from a Monkey." Huxley

replied unblinkingly, "I would rather be the offspring of two apes than be man and afraid to face the truth."

The evolutionary approach to human behaviour identifies those patterns of human behavior that are or appear to be similar to animal behavior. One such behavior that is kingdom specific and kingdom uniform is aggression. Evolutionists would like to note that chimps, especially when there is enough food, love to play which includes mock fight also. Goodall in his book *The Chimpanzees of Gombe; Patterns of Behaviour* (1986) notes that male chimps are especially protective towards female and the young. When male chimp is engaged in competition of dominance, it can slam innocent bystanders to the ground in his rage. If any unfamiliar female chimp is seen with her baby, her baby chimp shall be seized and killed by smashing its head. Chimps displace their anger on female, young, weaker mild tempered chimps. "In hunting other animals, in working dominance hierarchy, in hustling the females, in peevish moments and in skirmishes with other groups of chimps... they show themselves capable of great violence." (Sagan 291) Chimp groups keep fighting for territory. Penalty for failure in combat is death for male chimps and and "sexual bondage for females." (Sagan 291) Violence is rampant in animal kingdom. Viewed from the perspective of evolution, the aggressive instinct in humans is not only innate but also biologically valuable. According to Anthory Storr, "there is no possible doubt that, in other animals, aggression, even between the members of same species has evolved in accordance with the great Darwinian principle of natural selection, and is therefore aimed presumably at preservation rather than destruction." (Storr 22) Humans could not have survived without aggression. The aggression fulfils important functions like spacking out population, sexual selection, and the defense of the young and creation of hierarchy in

the society. Intra species aggression would be maladaptive if the aggression becomes destructive. Destructive aggression would simply eliminate the species. Nature has evolved the system of ritualized aggression in which aggressive threat display is encouraged instead of destructive aggression. The ritualized aggression manages to avoid real destructiveness many a time in animal kingdom. Some how ritualized benign aggression fails to stem real destructive aggression in human.

To explain human aggression only from the perspective of evolution is problematic. Human aggression may have played an important role in preservation of homo sapiens about 0.5 million years ago when homo sapiens evolved out of homo erectus but today when only one species rules the earth, aggression has become counterproductive. The second problem with the application of evolutionary model is that man has never lived in nature only divorced from any idea of culture. It is culture that makes the study of human as animal problematic. Culture defines what human behavior is acceptable or unacceptable. There are good many tribal cultures that are much more peace loving than so called advanced civilizations.

Aggression, studied from cultural social perspective, can enhance our understanding of aggressive human behaviour. From sociological perspective, aggression is a social problem. There are at least three major theories that explain aggression : Symbolic Interactionism, Functionism, Conflict Theory.

"Symbolic interactionism is the sociological theory that examines symbols and definitions that people use to communicate with one another, symbols that provide people with their view of the world." (Hanslin 35) We see the world through language that is a symbolic medium of communication. All our perception of the world is, not literal, but symbolic. We tend to see a person not as an

individual, but as a representative symbol of that class etc. to which he belongs. For example, a person of other community, sex, class, culture is perceived to have all the negative or positive qualities that attach to that community etc. From the perspective of symbolic interactionism, social problems are those things that people in society define as social problems." (Hanslin 37) Social problems vary over a period of time. What is a personal problem today may become social problem tomorrow. William James (1842-1910) was the first important psychologist who analyzed how people use symbols to communicate their experiences. With the help of symbols people can think of people and objects even when they are not present. People, not only symbolize others, but also themselves. Charles Horton Cooley (1864-1929), another authority that contributed in understanding symbolic interactionism added that by interacting with others, people come to see themselves as they think others view them. This is known as looking glass self. The looking glass self has three components : (a) the way we think we appear to other, (2) how we think others feel about this image of us, and (3) how we feel about this reflected image of ourselves Cooley believes that our self image and self esteem depends heavily on this looking glass self.

George Herbert Mead (1813-1931) observed that symbols are necessary for social life and social identity. He found that a child's identity evolves as he or she learns to take the role of the other. Taking the role of the other involves empathy and anticipation about other's behaviour. "This ability provides the foundation for the next stage in acquiring an identity, which Mead called the generalized other." (Hanslin 37) The generalized other is the community or groups in general that an individual takes into account as he or she considers one course of action or another. The result of the generalized other is that we are different persons in different

settings. With the change in setting, our generalized other also changes. We are playing to different audience in different settings. Ag because of looking glass effect, our self-image also changes. reinf aggre

Social problems have no independent entity. Social problems should be recognized as such by the concerned society. One way that symbolic interactionist studies social problem is by the process of labelingstereotyping or putting a tag on someone and treating the person accordingly. insig Cana all va indire

Criminologist Edwin H. Sutherland developed a symbolic interactionist theory about how criminal behaviour is learnt. He suggested interacting with others. People learn whole gamut of aggressive behavior. Primarily, they learn the following : separ are v India differ religi and food.

1. Technique of aggression
2. Motive for aggression
3. Attitude towards aggression
4. Rationalization of aggression

Sutherland called his theory of differential association because learning can change as people come to interact with different groups. Sociologist Marvin E. Wolfgang developed the sub-culture theory of violence. According to Wolfgang violence is acceptable in some sub-cultures than in dominant culture. The theory of differential association and the theory of sub-culture can explain violent aggressive behavior of person or group. Hind into devo sticks (Ice 9) You they in wh (Ice 9) hours pray. bodh (Ice 1

Psychologist Bandura gave social learning theory of aggression that to a great extent mirrors the theory of Sutherland. This perspective contends that man is not born with large array aggressive behaviour at their disposal. Aggression is acquired like any other social behaviour either by direct experience or by observation. Individual learns to identify appropriate target of aggression, where actions of others justify aggression and what situations are

appropriate for aggression. According of social learning theory, aggression depends on people's past experience, the present reinforcement, person's thoughts and perception concerning aggression.

The novel *Ice-Candy-Man* by Bapsi Sidhwa can yield much insight into the study of human aggression. Since the novel *Ice-Candy-Man* deals with the theme of partition of India, it is full of all varieties of aggression : physical-verbal, active-passive, direct indirect.

The novel begins when the air was thick with demand for separate homeland for muslims. As the story begins, all the characters are very individualized As soon as the British get ready to leave India, the acrimony between the admirers's of ayah, belonging to different religions increases. At each mention of devision of India on religious lines in the restaurant, the people exchange hurtful remarks and "avert their eyes and appear to be preoccupied with their food." (Ice 128)

With the demand for different homelands for Muslims, Sikhs, Hindus, the people at large lose their individual identity and "dwindle into symbols." (Ice 93) Ayah is carried away "by a renewed devotional fervour" (Ice 93) and spends "a small fortune of joss-sticks, flowers and sweets on the gods and goddess in the temples." (Ice 93) She is now "a token" (Ice 93) of Hinduism. Iman Din and Yousaf have turned into "religionus zealots." (Ice 93) "On Fridays, they set about prearing themselves ostentatiously" (Ice 93) Dress all in white and with "check prayer scarves thrown over their shoulders (Ice 93), they visit nearby small mosque. Now "sometimes, at odd hours of the day, they spread their mats on the front lawn and pray...." (Ice 93) Hari begins to cut his hair in a way that leaves bodhi only on his tonsured head in order to "flaunt his Hinduism." (Ice 117) India is now divided on religious lines.

The division shows in the form of jokes. Now "there are Hindu, Muslim, Parsee and Christian jokes." (*Ice* 95) Cousin Lenny, a Parsee and Imam Din tell jokes about their Sikh neighbour Mr. Singh. The joke claims that at 12.00, A Sikh brain addles and "just the other day Mr. Singh milked his cow without bucket." (*Ice* 95) The butcher, a Muslim admirer of Ayah, a Hindu, tells ayah a Hindu joke. "You Hindus eat so much beans and cauliflower I am not surprised your yogis levitate. They probably fart their way right up to heaven !" (*Ice* 97), comments the butcher. Everybody, except ayah, enjoys the joke. Ayah becomes so disturbed at the joke that she shouts everybody out of laughter. The government house gardener tells a joke about Lucknow Muslims. Two Lucknow Muslims meet at a toilet and keep repeating "after you" (*Ice* 100) so long that one of them defecates in his clothes. "Ayah becomes breathless laughing and almost rolls on the grass." (*Ice* 100) No Muslim laughs at the joke. All the above jokes are verbal aggression against the members of other community. However verbal valence does not culminate into physical aggression because most the jokes are told by persons who admire Ayah and they can ill afford to displease her by any form of open violence. But when there is no binding force like ayah the jokes told turn into open physical violence.

The Sethis host a party to entertain their friends; in this party they invite I.G. Police, Rogers along with his wife and one Mr. Singh along with his American wife. In order to lighten the mood of the party, Mr. Sethi tells a joke in which a British soldier steals some draughts from a scotch bottle of a native co-passenger only to discover that the bottle contained no scotch but the urine of the passenger. Everybody enjoyed the joke. The Sethis "hoot with laughter." (*Ice* 61) "Mr Singh inserts two fingers in his mouth and emits piercing whistle." (*Ice* 61) Mr. Rogers could not take it kindly and expresses his aggression by "a vicious kick" (*Ice* 61) to the

beam under the table. Mr. Rogers, ruffled by uncomplimentary reference to the British, calls Akalis "a bloody buch of murdering fanatics." (*Ice* 63) It was too much for Mr. Singh, a staunch follower of master Tara Singh. He stands up and tries to attack Mr. Rogers but fails to hurt him. However, the ruffled tempers cool with Mr. Rogers' apology for his tactless remark. Every character, joke or incident is taken as a symbol, not as individual.

The frolicsome violence of jokes fades into insignificance when compared to the violence of men belonging to different religious categories. The servants of Mr. Sethi's house have fun with the dhoti of Hari, the gardener. The whole game is played by unwritten rules. Everybody tries to pull off Hari's dhoti and Hari tries to keep it on. It is ensured that Hari's dhoti is never pulled off. Once the Indians are divided on religious lines because of homeland demand for different religious groups, the fun with Hari's dhoti takes a violent turn. In the next sport with Hari's dhoti, he is denuded. Here Lenny tellingly comments, "Like a withered tree frozen in a winter landscape Hari stands isolated in the bleak center of our violence : prickly with gose bumps, sooty genitals on display." (*Ice* 118) Ice candy man, a Muslim, openly admits, "I lose my senses when I think of the mutilated bodies in that train from Gurudapur....that night I went mad, I tell you "I lobbed grenades through the windows of Hindus and Sikhs I'd known all my life." (*Ice* 156)

The most heinous incident of aggression is committed by Ice-candy-man, when he along with other Muslim hooligans attack affluent locality in Lahore in search of Hindus and ayah in particular. The servants of the Sethis manage to convince the group of hooligans that ayah has left for Amritsar and other Hindus have changed their religion. At such a moment the Ice Candy Man materializes devotion to ayah and inveigles out of her the information that ayah is hiding

somewhere in the house and had not gone to India, as claimed by Imam Din. "They drag Ayah out. They drag her by her arms stretched taut, and her bare feet-that want to move backwards- are forced forward instead. Her lips are drawn away from her teeth, and the resisting curves of her throat opens her mouth like the dead child's screamless mouth. Her violet sari slips off her solder, and her breast strain of her sari blouse stretching the cloth so that the white stitching at the seams shows. A sleeve tears under her arm. The men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy, life her into it. Four men stand pressed against her, propping her body upright, their lips stretched in triumphant grimaces" (*Ice* 183) Ice-candy-man stage-manages the abduction of ayah by the group of fellow Muslims.

Master Tara Singh, and Akali Sikh leader, shouts from the podium, "We will see how the Muslim swine get Pakistan. We will fight to the last man ! We will show them who will leave Lahore Raj Karega Khalsa, Aki rahi na koi !" (*Ice* 134) Ice-candy-man a Muslim, after the arrival of trainload of massacred Muslims in Lahore, "acquired an unpleasant swagger and a man relates in disparaging terms the running away of a Hindu. He says, "The Falettis Hotel cook has also run away with his tail between his legs !" (*Ice* 157) Muslims hooligans attacks rich locality at Warris Road Lahore. They are seeking rich Hindus and Hindu servants of the rich people. A poor Hindu Hari has converted to Muslim and now is called Himmat Ali. When the hooligans comes to know of this conversion, Butcher's brother in order to have fun at the cost of the converted Muslim, demands to see Himmat Ali's circumcised penis "Undo your shalwar, Himmat Ali. Let's see if you're a proper Muslim." (*Ice* 180) The crowd seeks Moti who has turned Christian Cheated out of their mischief, someone from the crowd remarks

"Oho ! He's become a black-faced gentleman ! Mister sweeper David Masih ! Next he'll be sailing to Eng-a-land and marrying a memsahib." (*Ice* 181) Godmother of Lenny is very angry at Ice-candy-man and calls him "shamless badmash ! Nimarharam ! Faithless" (*Ice* 248)

The novel does not only show violence between children but also violence against children. Muchho, the wife of Moti, the sweeper is very aggressive against her daughter, Papoo. She beats and abuses her on every conceivable occasion. "Bitch ! Haramzadi, Haram-khor! Slut! Workshirker" (*Ice* 45), "Disobedient, bone-lazy, loose charactered," "The whore" (*Ice* 46) Shaitan, choorai" (*Ice* 47) are some expletive Muchho uses against her daughter. No body understands "the murderous hatred" (*Ice* 46) of Muchho against Papoo. Lenny hates Muchoo only because of such behaviour. According to ayah "even a step mother would be kinder" (*Ice* 46) Papoo on her part appears to enjoy teasing her mother by limping. Muchoo's aggression can be understood, in Indian cultural context. In Indian culture girls are looked down upon and symbolized as financial, social burden.

The most telling example of aggressive behaviour learnt by the process of observation is the violence done to an inanimate doll of Lenny. It is disturbing because two children carry out violence on an innocent doll. One may shudder at the thought of behaviour of these two children and the adult they are likely to grow up into.

In the riot that follows the partition of India, Lenny and others see "a naked child, twitching on a spear struck between her shoulders is waved like a flag : her screamless mouth agape she is staring straight up at" (*Ice* 134-35) Lenny. Such scenes of torture blinds Lenny with fury so much that wants to "dive into the bestial creature clawing entrails, plucking eyes, tearing limbs, gouging hearts, smashing brains....." (*Ice* 135) Lenny claims not to vent her fury

because she sees the futility of her rage as "the creature has too many stony hearts, too many sightless eyes, deaf ears, mindless brains and tons of entwined entrails." (*Ice* 135) The Sikh procession is followed by Muslim procession roaring "Allah to Akbar! Yaza Ali! And Pakinstan zindabad ! (*Ice* 135) and leaves a "pulpy red flotsam of a mangled body" (*Ice* 135). The scenes of torture that Lenny sees, leaves an indelible mark on her doll. She writes, "I pick out a big, bloated celluloid doll. I turn it upside down and pull its legs apart." (*Ice* 138) When she fails to destroy the doll alone, she seeks Adi's help :

I hold one leg out to Adi. 'Here', I say, "pull it." "Why?" asks Adi looking confused. 'Pull, damn it!' I scream, so close to hysteria that Adi blanches and hastily grabs the proffered leg....Adi and I pull the doll's legs.....The cloth skin is ripped right up to its armpits spilling clinksor grayish cotton and coiled brown coir and the innards that make its eyes blink and make it squawk "Ma-ma." (*Ice* 138)

Provocations are actions by others that tend to trigger aggression on the recipient, often because they are perceived as stemming from malicious intent. When somebody thinks he or she is the object of unjustified aggression, he or she is very likely to be aggressive. Provocation leads to vicious cycle of aggression between two aggressors.

The first incident occurs quite in the beginning of the novel, which sets the tone of the novel. Lenny, in order to draw "undivided attention" (*Ice* 22) of her brother Adi irritates him by calling him 'sissy' repeatedly and comparing him with "a sari clad doll". (*Ice*

23) Adi gets angry "and like a cobra striking, in one sweep, he removes a spiked boot and hurls it" (*Ice* 23) at Lenny, blurring her vision with blood. The incident shows that the world of children is as full of needless violence as the world of adults. The next incident is an eye opener as an example of how violence percolates to the world of a child.

Rosy, the daughter of Mr. Singh, tries to impress upon Adi, the son of Mr. Sethi, that he is too young to understand how children are born " 'I will show your who's too young', says Adi, pushing her back and jumping the wall after her and knocking her down and throwing himself upon her. They argue with their limbs and voices, churning dust," (*Ice* 71) In the morning, Cousin has settled argument with Adi by beating him. It is very good example how aggression is learnt through real life exposure. Adi has learnt from his experiences that physical fight can settle even academic disputes.

Ice-candy-man, a lover of Shanta, the ayah of Lenny, icks up Adi from the waistband and threatens to drop him if ayah refuses to go to cinema with him next day. (*Ice* 30) Ice-candy-man takes this action against Adi because Adi kicked him unprovoked when Ice-candy-man was in the cock posture before ayah in order to convince her of his repentance. In order to pick up Adi. "Ice-candy-man stands so abruptly that his movements are a blur." (*Ice* 30) Ice-candy-man knows that it would be an effective way to coerce ayah Ayah capitulates to this coercive move of Ice candy man by agreeing to go to cinema, but the moment Ice candy man puts Adi back on earth, Ayah attacks Ice-candy-man with her hand and "chases him right out the gate". (*Ice* 30)

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S.K. Solanki

Human Values in the Poems of Robert Frost

Frost's sense of life has significantly contributed to his creative activity. He took the New England of the thirties and forties as the norm from which the other social worlds are more or less undesirable departures. The imaginative importance of Frost's insight is inward and psychological not internal and behavioristic and that he should be read for a thought felt vision of human experience. He is a reflective poet, a devotee of paradox. who offers clarification through a brusting unity of opposites.

He may not depict the scenery of modern life - its chimney and factories, its railways and automobiles but he certainly deals with the basic problems and the basic facts of modern life. The modern note of frustration, loneliness, isolation and disillusionment is often struck, for example in *The Hill Wife*, Frost has portrayed obliquely the cumulative sense of fear, loneliness and marital estrangement of an isolated woman who is so completely misunderstood by her husband that he is baffled when she disappears irrevocably and without warning. The poem has a wider meaning and it depicts the isolation and loneliness of modern man who has

lost his moorings and finds no comfort from old values. The poem *The Road Not Taken* depicts the confusion which prevails in modern life. The modern man does not know which way to go, and it is difficult for him to make a choice of the means he should adopt in order to come out of the present impasse. He is confused, and this life does not have a clear purpose. The protagonist, the poet himself represents the modern man, who habitually wastes energy in regretting any choice made but belatedly and wistfully sighs over the attractive alternative which he rejected:

some ages and ages hence
two roads diverged in a wood and I
took the one less travelled by,
And that has made all the difference. ¹

"An Old Man's Winter Night" is another poem of isolation, frustration and loneliness and it is an epitome of modern times. The man is not only old, but lonely and it is the winter night: "A light he was to no one but himself where now he sat, concerned with he knew not what A quiet light, and then not even that."² Home Burial in which the husband and wife are cursing and irritating each other on the day when their son is dead, depicts the disharmony and disintegration of modern life, when each person holds a divergent view from the rest, and there is no common, basic approach of life, which is characteristic of the modern age. All human sympathy is gone, and it has been replaced by selfishness. Here wife blames the husband for his callousness:

I heard your rumbling voice
Out in the kitchen, and I don't know why

But I went near to see with my own eyes
 You could sit there with the stains on your shoes
 Of the fresh earth from your baby's grave
 And talk about your everyday concerns
 You have stood the spade up against the wall
 Outside there is the country, for I saw it ³

The husband replies in a mood of utter despair and frustration. "I shall laugh the worst laugh. I am cursed, God, if I don't believe I am cursed"⁴. laugh the worst laugh. I am cursed, God, if I don't believe I am cursed"⁴. And here is a slashing criticism of the modern age, where man has lost all sympathy for his fellowmen and has become brutally selfish, callous and self centered:

The nearest friend go
 With anyone to death, comes so far short
 They might as well not try to go at all
 No, from the time when one is sick to death
 One is alone, and he dies mere alone,
 Friends made pretence of following to the grave,
 But before one is in it, their minds are turned
 And making the best of their way be
 And living people, and things like they understand⁵

It can clearly and conclusively be established that his rural New England world is not a conventional Arcadia, or a dream world, into which one may escape for a time from the sorrow and suffering of life. Rather his rural world is a microcosm of the macrocosm, a symbol and a representation of life at large, not only with its joys and pleasures, but also with its heart-aches, fever and

fret and weariness. It is a world in which hired man neglected and isolated, come home to die and in which the death of the tender child leads to quarrels and alienation between husbands and wives. It is that world in which man lives in a hostile environment, suffers and struggle against heavy odds. Frost may occasionally forget the hard reality and fly into a realm of fancy, but such flights are only momentary and the poet is soon back to earth. Earth is a proper place for human being, for love and for work. "*Birches*" is a poem which perfectly expresses the poet's swing from fact to fancy and from fancy back to fact.

Despite isolation and loneliness, a man can improve his lot and make his life worth living, by recognizing the otherness of other individuals. According to Frost, he should try to understand his own nature, and with self-understanding there would be greater and greater understanding of his environment and his fellowmen. With this understanding would come an acceptance of the world as it is, and also of the differences which exist between man and man. He would then love his fellow-man as well as the world of nature, despite the barriers which divide him from both. Though barriers and alienation loom large in the poetry of Frost, it does not mean that he is against democracy or the brotherhood of man. Speaking psychologically, Frost's concern with loneliness is an expression of his intensely felt need for human love, sympathy and fellowship. W.D.O. Douglas rightly stresses that

Democracy and America find representative voices in both Frost and Whitman, both writers are concerned with brotherhood and fellowship, although each approaches the problem in an individual fashion --. Robert Frost believes no less strongly in the value of affirmation, but looking at the world more realistically than Whitman

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does, he knows that if alienation could be overcome by the repeated affirmation of a fellowship, it would have disappeared a long time ago ⁶

It can only be attained only through faith, courage and fortitude. The poet is realist and he brings home the voice of sanity through two opposite attitudes towards life. "*In Mending Wall*" two opposite attitudes towards life are graphically shown - one is surrender to the natural forces which draw human beings together, the other the conservatism which persists in keeping up the distinctions separating them. Both are represented by two opposite type of characters - one young and progressive and the other old and conservative. As per the poet "there where it is we do not need the wall."⁷ And to stress the point, the speaker adds playfully: "He is all pine and I am apple orchard My apple trees will never get cross And eat the cones under his pines, I tell him "⁸

With his gnomic wisdom Frost studies the inexorable forces, operating in the man and the outer universe, so thoroughly that he struggles to save his characters from being either victims or martyrs in their hands. In his quest to find some sense in life, Frost begins with the study of complex human personality and looks deep into the black presences that inhabit the mind. He is certain that "Inside in is where we have got to get". He had a remarkable quality of assimilating the experiences of others with his own - especially of the members of his family, of his sister Jeanie, who had undergone for long severe psychic troubles, of his daughter Irma, who grew insane and his Carol, who suffered from fits of prolonged depressions due to some sort of mental aberration and committed suicide.

All these experiences give Frost thinking a new twist. He becomes an ameliorist, studying human predicament and showing

belief in the powers of man. Man has to come forward to help the fellow man. He suggests that we must respect the otherness of other individuals, and not try to impose ourselves upon anybody. The moral of the Build Soil is "Keep off each other and keep each other off". He advocates Aristotelian golden mean between self centeredness and self love and society and companionship. A man must try to understand his fellowman and love and sympathy would follow upon such understanding. Lawrence Thompson also has the same opinion "His poems closely represent the confrontation of fear, lostness, alienation, not so much for purpose of shuddering as for purposes of overcoming fright, first through individual and then through social ingenuity, courage daring and action"⁹. Frost advocates devotion to work which in his view is necessary to make life bearable. In the "*Trail by Existence*" he suggests "The greatest reward of daring the struggle is still to dare". The woods may be 'lovely and deep' but their enchantment must not one forget that: "But I have promises to keep And miles to go before I sleep"¹⁰ Thirdly, he advocates that man must have faith in god. The mystery of life and the ways of God cannot be understood through reason. His salvation lies in absolute faith. He tells in the "*Masque of Mercy*" "I can see that the uncertainty, in which we act is a severity, A cruelty amounting to injustice That nothing but Gods mercy can assuage"¹¹

Frost is a wise poet - philosopher who advocates not a rejection of life, but an acceptance of it with all its limitations. He loves the world and life in it, even though he often finds faults with it, quarrels with it as a lover. In *Birches* he tells us "Earth is the right place for love". He does not shut his eyes to the hardness of man's lot but suggest ways and means for its amelioration. Action for comradeship, determined and fearless in the living present is considered by Frost as essential for human salvation.

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Hemalatha K.

REVELATION OF SOCIO-CULTURAL VALUES IN ROHINTON MISTRY'S *FAMILY MATTERS*

Diaspora Literature deals with displacement, migration, the cross fertilization of ideas and the emergence of new cultural forms and practices leading to humanity's drift towards globalization, transnational economic and cultural exchanges, and hybrid forms of political, cultural and social identity. The chief characteristics of Diaspora writers who have migrated to the west is a strong sense of nostalgia for the land of their birth, a sense of displacement, disorientation and a strong desire to be accepted by the adoptive nation.

South Asian writers of the Diaspora - Vikram Set, Amita Ghosh, Bharati Mukherjee, Rohinton Mistry, Vassanji and so on have enriched both the English language and the novel by their writing and have won accolades for themselves from around the world. Rohinton Mistry who grew up in Bombay was a Parsi by descent. The Parsis are a small, yet united religious community in India, devoted to Zoroastrianism, whose ancestors fled Islamic persecution in Iran during the eighth century. Even though they enjoyed good relations with British colonizers, they became

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unpopular at the end of the British rule for they suffered the stigma of being too Western, and so some migrated to the West. Mistry's literature reflects his position as a member of the 'twice displaced Parsi community.'¹

Rohinton Mistry encounters the age old culture and civilization of the Indian sub-continent and views profoundly the dramatic changes occurring in the social, political and cultural atmosphere of India. Unlike his contemporary Bharati Mukherjee, who does not write in the exilic tradition of nostalgia, Rohinton Mistry, who spent a large chunk of his life in India, before he went abroad remembers all about the Emergency period and the wars - Indo Pak wars; Indo China war and so on in his earlier novels. Striving to establish an identity for himself by introspecting on his roots leads to Rohinton Mistry ruminating on family values which provide the anchor from physical, emotional or psychological fragmentation or disintegration.

Rohinton Mistry's latest novel *Family Matters* is a brilliant revelation of the sanctity of preserving family values amidst economic hardships and an uncertain future. He has expressed family values, cultural alienation and displacement, the already stored material in his memory as he himself has been culturally displaced, by immigration to Canada, from Bombay in 1975. In this novel Mistry deals with different levels of displacement i.e. cultural, physical and psychological displacement which ultimately leads to the realization of the family as a single unit.

In this novel, Mistry also delineates the trials and tribulations faced by the Bombay-based, moder-day, middle class Parsi family whose priorities shift when their father, an old man suffering from Parkinson's disease, his ankle and is bed ridden. In order to examine the focus of the novel, it would be in the fitness of things to encounter the main events of the novel. In the novel there is a character, Nariman Vakil, the Parsi widower of 70 years who had been

amply warned by his middle aged step children, Jal and Coomy, to be careful while going out for walks and to carry his walking stick along and so on. Unmindful of all such warnings, the septuagenarian tumbles during one of his evening walks and breaks his ankle, forcing him to stay in bed for a month. This is when actual moral dilemmas begin; taking care of the sick and bedridden, twenty-four hours a day, demands immense physical as well as mental strength. Maintenance of proper hygiene and sanitation required constant vigilance and sustained effort. After continuing with the ordeal of feeding, changing and enduring unpleasant olfactory stimuli, and also undergoing an economic drain, the step children transport the old man to his own daughter Roxanna and son-in-law's residence in a cramped, overcrowded, Bombay apartment.

Despite the initial resistance and non-cooperation of her husband, the daughter manages to take good care of her father, trying to keep him as clean as possible. As Providence would have it, the son-in-law is in constant monetary pressure and as medical expenses on the old man mount, the family has to cut down on their routine meals. The son-in-law tries to supplement the income by trying out his lady luck with the lottery but is ultimately unsuccessful. Moreover Yezad indulges in a scheme of deception, by utilizing two of his friends as impostors of political activists, who insist on changing the title of Bombay Sporting Goods to Mumbai Sporting Goods and on Kapur's refusal, they try to extort money from his boss. Unfortunately a few days later the political activists murder Mr. Kapur following a fiasco on the issue of replacing Bombay by Mumbai on the company's name-board, and with the winding up of the shop, Yezad loses his job.

In the meanwhile, in order to avoid the responsibility of taking care of the old man, the step children, Jal and Coomy spin a web

of deception. They literally pick up hammers pound on the ceiling, causing cracks, and report that the collapsed storage water tank on the roof top had caused a seepage in the ceiling of the living area which was thereby declared uninhabitable. So the question of bringing in father, does not arise. Anyhow life as to go on, and after Cooney's untimely death by getting crushed under a beam, which fell down, while they were fixing it on the ceiling, Roxanna and her husband, sell off the apartment and move back to their ancestral home, on the invitation extended to them by their brother Jal.

Mistry deals with different levels of displacement in his novel. There is cultural displacement because Nariman Vakeel is a Parsi settled in Bombay. The displacement is physical, for, the old man is transported from his ancestral home in Bombay to the settee which serves, as his bed in the congested apartment. There is psychological displacement in the old man who lives in the past, and remembers his love for Lucy.

On grandfather's arrival the children are also displaced and one child sleeps in the verandah under a tent made of borrowed canvas. Of course all such displacement causes discomfort, but the magnanimity with which the children not only accept the situation, but they also do their little bit in relieving Grandpa of his distress, by feeding him with beans or helping him relieve himself, even though they had been strictly warned by their father not to touch the bedpan or the bottle, are remarkable. The grandchildren listen to stories, learn to make paper aeroplanes and actually make him feel wanted, loved, accepted with all his illness and discomfort. On the other hand, the attitude of Coomy makes the old man explode exasperatedly, when he holds : "Can caring and concern be made compulsory ? Either it resides in the heart or nowhere."²

The city of Bombay by itself is a cultural melting pot ready to accept all sorts of people who are displaced from their native habitat or nation or birth place. There is a classical example in the following situation, when, one evening, while Yezad and his shop owner Mr. Kapur were relaxing with glasses of beer and when Yezad had finished, Mr. Kapur pours out some beer from his own glass on to the other's asking him to share it from his glass, saying

you see how we two are sitting here, sharing ? That is how people have lived in Bombay. That is why Bombay has survived floods, disease, plague, water shortage, bursting drains and sewers, all the population pressures. In her heart there is room for everyone who wants to make a home here.³

Mistry seems to be solving the problem of Diaspora by implicating that it is only by adopting a coalition style politics with other communities can successful nations be made. Not only in Bombay people share homes in Bombay, but in places like Mr. Kapur's shop they are also celebrating all festivals, as a means of acknowledging unity in diversity. "Diwali, Christmas, Id, your Pongal, Navroze, Baisakhi. Buddha Jayanti, Ganesh Chaturthi everything. What is striking is the manner in which the people of different cultures mingle, preserve and enhance their culture by a selective engagement with other cultures.

Moreover there is an argument put forth by Kapur which would be Mistry's message to the so called displaced, alienated, marginalized people. All this is a feeling which is there in the mind once the mindset is changed and we choose to establish a sense of belongingness and commitment, a cultural acceptance or culture.

unity can be arrived at. The following passage by Kapur elucidates this powerful opinion. Kapur claimed his love for Bombay was special, far exceeding what a born-and-bred Bombayite could feel. Mr. Kapur said,

It's the difference between being born into a religion and converting to it.. The convert takes nothing for granted. He chooses, thus his commitment is superior. What I feel for Bombay you will never know. It's like the pure love for a beautiful woman, gratitude for her existence, and devotion for her living presence. If Bombay were a creature of flesh and blood, with my blood type, Rh negative-and very often I think she-is-then I would give her a transfusion down to my last drop, to save her life.⁵

It is not only a sense of belongingness that resuscitates and rejuvenates the so called alienated, deprived, marginalized people. One more condition is essential and that is a strong sense of TRUST. The need for trust is explained in the following passage which is a mundane sight in the daily grind of a city like Bombay :-

A train was leaving, completely packed, and the men running alongside gave up. All except one. I kept my eyes on him because the platform was coming to an end. Suddenly he raised his arms. And people on the train reached out and grabbed them. What were they doing, he would be dragged and killed, I thought ! A moment later, they had lifted him off the platform. Now his feet were dangling outside the compartment, and I

almost screamed to stop the train. His feet pedalled the air. There he was, hanging, his life literally in the hands of strangers. And he had put it there. He had trusted them. More arms reached out and held him tight in their embrace. It was a miracle-suddenly he was completely safe. So safe, I wondered if I had overreacted to the earlier danger. But no, his position had been truly perilous for a few seconds.⁶

In this vast expanse of our universe there are people who are ready to reach out and help one another. In another novel, *A Fine Balance* there is a bond that develops between four main characters despite the barriers created by their differences in religion and social status. Dina, a Parsi woman who refused to return to the home of her domineering brother after the death of her husband, allows two tailors, whose homes have been burnt because of their attempt to rise out of their caste of leather workers, to share her apartment. Maneck a Parsi student, who suffers from alienation from his family, also joins the apartment, move from distrust to friendship, and from friendship to love, thereby creating an enduring panorama of the human spirit in an inhuman state. This phenomena is amply elucidated when people reach out to help one another as in the train incident.

Whose hands were they, and whose hand were they grasping? Hindu, Muslim, Dalit, Parsi Christian? No one knew, and no one cared. Fellow passengers, that's all they were.....My eyes were filled with tears of joy, because what I saw told me there was still hope for this great city.⁷

Here the hope for the city of Bombay does not mean to relate it to a city only. It is for the whole planet, it is a global image. Problems will be there whether one is in Delhi, Bombay or in Toronto or Quebec. This is explicit in the following revelation by Yezad :

His dream for an end to this ape man commute had led him to apply for immigration to Canada. He wanted clean cities, clean air, plenty of water, train with seats for everyone, where people stood in line at bust stops and said please, after your, thank you. Not just the land of milk and honey, also the land of deodrant and toiletry.⁸

Even in such an ideal Utopian setting there are problems of : "unemployment, violent crime, homelessness, language laws of Quebec. Not much difference between there and here....we have beggars in Bombay, they have people freezing to death on Toronto streets; instead of high and low - caste fighting, racism and police shooting : separatists in Kashmir. Separatist in Quebec...."

Mistry suggests to approach the destination of your heart's desire with an open mind, without high expectation, to approach it with a sense of belongingness and a sense of acceptance. Thus the world shall be a macrocosm of opportunities and wonder. There are instances of Yezad's firm belief in Parsi history and Zoroastrianism and he used to go to the fire temple when ever he was depressed or in doubt. Moreover his bed room was filled with volumes about Parsi history and Zoroastrianism. So it is faith which keeps a displaced people going. There are also instances of Nariman Vakeel's love for a Goan woman during his youth, narrated in dream sequences, but family objections forced him to marry a Parsi widow two children

because the Parsis "believe in preserving a pure race and maintain the importance of their purity in the face of high death rates and birth rates."¹⁰

There is an instance in the novel where Bombay is called a religion. "Bombay is much more than a city. Bombay is a religion." When questioned as to how to account for the blemishes, slums, broken sewers and corrupt politicians, the answer is :

I don't think crime or corruption can be called a blemish. More a cancerous tumour. When a person has a cancer in their body, they should bloody well fight it... hating the cancer, attacking it with aggressive methods is futile. Holistically, you have to convince, your tumour, with love and kindness, to change its malign nature to a benign one.¹²

Mistry's sentiments on the socio-cultural issues are expressed in Mr. Kapur's observation : "Bombay endures because it gives and it receives. Within this warp and weft is woven a special texture of its social fabric, the spirit of tolerance, acceptance, generosity."¹³

Displacement, migration, exile and an exodus to an unknown land has thrown up the Diasporic Literature interpreting home in different connotations. Bharati Mukherjee seems to be giving meaning to the volcanic eruptions of suppressed emotions by violent means in the process of "unhousing themselves from one society and rehousing themselves in another."

"Violence is my philosophical and aesthetic way of talking about the incredible trauma of self transformation that people who unhouse themselves from one society and rehouse themselves in another have to go through."¹⁴

Another famous Diasporic writer V.S. Naipaul after many years of wandering from continent to continent has come to address home as :-

"Home is I suppose just a child's idea. A house at night and a lamp in the house. A place to feel safe... I was not looking for a home in other people's land."¹⁵ Jaipaul philosophically feels that the place where he feels most comfortable is his books. So here we are moving from a physical place which one would love to call his own to a virtual place surrounded by things they love, like for in this instance - books. Even though the actual story is one of family disturbance, deception, fraud and so on initially, ultimately the family understands the importance of remaining united, even though it involves a lot of compromise just as the city of Bombay itself is a city uniting people of different cultures and holding them together.

Then we move on to the Kingdom of God brought out by Rohinton Mistry in his acceptance of the statement *Vasudhaiva Kutumbhakam* where people reach out to one another in the creation of a global village. Even though the actual story is one of family disturbances, deception, fraud and so on initially, ultimately the family understands the importance of remaining united, even though it involves a lot of compromise just as the city of Bombay itself is a city uniting people of different cultures and holding them together.

So it is with love, adjustment, accommodation, kindness and a positive attitude of acceptance and belongingness that family, society and nations are built and so shall they flourish.

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Shobhini Gupta

SOCIAL CONSCIOUSNESS IN ROBERTSON DAVIES'S SALTERON TRILOGY

Robertson Davies's *Salterton Trilogy* has been called the second cousin to the more accomplished and widely studied Deptford novels. His *Tempest-Tost* (1951), *Leaven of Malice* (1954) and *A Mixture of frailties* (1958) have spoken with a surprisingly unified voice. In this trilogy, Davies develops increasingly careful explorations of the individual's emerging identity. John Mills summarises a commonality of critical opinion when he asserts that the principal characters of the *Salterton* novels are "conscious in various degrees and at different times of the need to struggle towards freedom."¹

An emphasis on the trilogy's recurring interest in the individual's journey towards maturity and freedom affords readers an occasion to interpret Davies' formal shifts as literature attempts to find an appropriately intimate genre to explore the psychological makeup of his characters. His attention to the individual leads him from the fair aloof from the satiric/parodic romance in *Tempest-Tost*² to the comedic romance in *Leaven of Malice*³ and, finally, to the romantic bildungsroman in *A Mixture of frailties*.

The Salterton Trilogy launches an increasingly anxious investigation into the forces for determinism that limit human freedom. This shadow of fatalism complicates and undermines Davies' more readily apparent comedic/conservative vision. His fictional world is not threatened by the kind of ram mechanical and scientific determinism that is more often than not associated with the naturalistic texts of Zola; rather, Davies' characters are caught in a web of psychological forces and spiritual pressures that suggest that freedom is constrained by compulsions that reside in the psyche itself. Character like Solly Bridgetower fascinates Davies, Solly would be able to overcome his sense of moral and emotional obligation to his mother in order to follow his deepest desires. The Salterton texts are neither the clever failures nor the most successful books. The trilogy does not help us to understand how the issue of determinism shadows Davies' work and what the ideas and solutions available in the Jungian of things were fully and happily accepted by Davies before he began the Deptford Trilogy.

Tempest-Tost is the story of an amateur theatre group that decides to put on Shakespeare's *Tempest*. The play echoes through Davies' complicated plot on several levels. The dominant echo is the most superficial; who plays what, why and how where. It is set in a small town in Ontario, Canada, called Salterton, based loosely on Kingston, and is a rich study of the town, its social and professional milieus, and particularly the people who make up the amateur group. Davies' concerns with appearance and reality are apparent from the start and Salterton is presented as a highly stratified and rigid society where the only place where different classes can and do meet is in the realm of illusion that the play represents. Throughout, the reader remains aware of how cleverly the characters are being manipulated. A number

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characters are caricatures : the rich beauty, the enamoured High School teacher, the pneumatically endowed young woman who has risen above her station, the eccentric musician, the foolish professor, the pushy, club president. The characters are all delightful; they are presented with such a facile wit that they have neither souls nor even personalities. Davies shows in writing a more austere sensibility, a more restrained sense of fun and of anger and an infinitely more developed aptitude for disdain.

It takes place at the estate of the websters, Griselda, the young, blonde, beautiful but not particularly intellectual daughter, has been given the part of Ariel in exchange for her father's agreement to hold the play there. She is the most eligible female in Salterton and incites the wooing of three of the play's participants : Hector Mackilwraith, Roger Tasset and Solly Bridgetower. As a foil of Griseda, there is the dark heroine of the romance, Pearl Vambrace she is also prominent in subsequent novels and plays the role of Miranda. Her father, professor Vambrace plays the role of Prospero, he feels that he knows everything about Shakespeare and the theatre and almost spoils the production of his unyielding determination to do the play, as he likes. A few more minor figures - Griselda's adolescent sister Freddy; their father, Humphrey cobbler, Nellie forester.

The novel starts with an extended meditation on the city of Salterton, it is presented like a character. Davies brings various antagonisms to light, various alliances, self-interests, wishes and aspirations of the participants when he narrates the process of assigning roles for the play. Valentine Rich makes accomodations for the personal contingencesm, the miscasting of the play is inevitable. The production of *The Tempest* serves as a backdrop for other brewing plot lines : Solly, Roger and Hector all are smitten with Griselda but none of them wins her. Pearl is infatuated

towards Roger, Hector begins a process of development that will lead to a suicide attempt during the production, but will end in peace and friendship with Griselda and simultaneous with these entanglements real and hoped for, is Davies' unanswerable assault on nonnurturing and even harmful relationships, and narrowness of Salterton, the fossilized and often rapacious institutions the bourgeois pretentiousness, mediocrity of the University and Church and Canada's balefully philistine view of the arts.

Many of Davies' themes of predilection are already burgeoning in this novel. The most important is Hector Mackilwraith, who is compared to Dunstan Ramsay. They both suffer from the dangers of an unlived life, that is excessively intellectual, virtually one-sided, closed to emotion and passion and as such sterile. Hector makes some headway in unleashing his soul, we are to trust Hector's foolish and seemingly unmotivated suicide attempt and the events and risks have engendered a positive result. Several other characters, such as Pearl Vambrace and Solly Bridgetower seem to have taken the initial step, while others - Valentine Rich, Freddy Webster and Humphrey Cobbler to name the most important serve as a positive contrast. Cobbler functions as the supreme antidote to Salterton's stuffiness, outraging entrenched society by his unorthodox behavior and opinions, yet at the same time representing authentic taste. Valentine Rich presents as much more moderate image. She is what Davies will later call an egoist in *World of Wonder*. She clearly knows herself, but is willing to make useful compromises with society. She is first in the long line of artists that form the backbone of Davies' fiction. She carries with her one of Davies' repeating concerns about Canada's initiator

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journey towards a sense of self had not yet begun. Many of the themes that have to do with theater and art find scope here : illusion and reality, genuineness and counterfeit, inter-textuality.

Solly Bridgetower, Pearls' male counterpart is oppressed by his mother. Mrs. Bridgetower uses emotional dependence and economic control to enslave her son. Mills criticizes Davies for his depiction of the discussion that follow Hector's attempted suicide and argues that the cheap, callous, callow, wisecracking balderdash uttered by the characters is inconsistent with their personalities. The various speculations offered by the characters are adroitly aligned with each of their respective value systems. The conclusion emphasizes that each of the characters uses a more or less identical theory to interpret Hector's misery. The characters are determined by their own philosophic or intellectual positions.

It is only with the character of Hector that Davies develops a thorough analysis of an individual's struggle to free himself from his confining background. Hector lives an emotionally and culturally impoverished life. It is shown that Hector is able to resist obvious challenges to his sense of integrity. In the final scene he is shown as longing to save Griselda's virtue and reveals his desire to return to his common. Sense plan of gradual promotion within the Department of Education. Davies' depiction of Hector has much in common with the work of John Hoppers, who develops the philosophical position of psychological determinism when he argues that an individual's "desires, volition and even deliberations are the product of unconscious forces, compromises, and defenses which are not only not within our control but whose very existence is usually unsuspected by those who are their victims...a man's will is itself caught up in the flux, itself carried along on the current."⁴

As readers, we may feel driven by the conventions of the comedic form to seek a happy and uplifting conclusion, but the language, of Davies' first novel and the deterministic images he marshals against his characters suggest that in the first of the Salterton novels, freedom is barely possible for the inhabitants of the backwater Canadian town.

In this second novel, *Leaven of Malice* the general population continues to function as one dimensional emblems of human folly for which change is unlikely, since unwelcome. The premise is quite simple: someone places a patently false engagement announcement in the paper naming Pearl Vambrace and Solly Bridgetower as the couple to be. The editorial staff doesn't notice the error about the date, and it is printed. The ever - widening ripple of consequences from this small event constitutes the plot of *Leaven of Malice*. In this novel, Davies focuses more on the stultifying and malignant effects of a dysfunctional home life than he does on society in general. Both Pearl and Solly have parents who are autocratic and manipulate and control others, particularly the rest of their family, through either implicit or overt - means. Pearl's father is loud and odious, a bully who has subjugated both his wife and daughter and has kept Pearl at a level of emotional dependence that is more proper to a young adolescent than to a mature young woman. Solly's mother wants him to remain exclusively hers, she dominates passively, calling on his loyalty and devotion in terms one usually associated with a lover, so that it becomes impossible for him to enjoy any gratifying relationships, either romantic or friendly. Both parents, who control the money in their family, are stingy beyond reason. They both have more - than - ample incomes but, by the finely turned arts of parsimony, manipulate their family. The terms

of Mrs. Brigetower's will, the impetus for the third - Salterton novel show just how frighteningly far she can go.

The members of the lower classes are treated as comic relief by the elitist Davies and seem inherently limited by their own base natures. George Morphew loves his wife, Kitten, but they both are the creatures uses of appetite that are uninterested in the loftier issues of intellectual or spiritual freedom. Kitten's sister, Edith Little is less content with her world, but her desire to transcend her working-class setting and her discovery of Higgins' pranks are under-represented in the final chapters of the novel, which silences her role in bringing about the happy ending. The limitations and the liberation of the poor are not a major interest of the author. The parodic portraits of Matthew Snelgrove, Norm and Dutchy Yarrow and Puss Pottinger further Davies' Standard critique of Salterton's self-satisfied, arrogant and pretentious middle-class.

The satire remains a prominent part of *Leaven of Malice*, the quest for self-knowledge and freedom and the resistance to deterministic forces emerges as more explicit themes with the characters - Cobbler, Ridley, and Solly and Pearl. Granted a more prominent role than in *Tempest-Tost*, Cobbler, is a trickster, a jovial, anti-social, iconoclastic individual who tempts the reader to believe freedom is possible as he flaunts social conventions and appears to set his own rules.⁵ Cobbler does not actually do anything to precipitate the crisis. Humphrey cobbler is a provocative unrestricted and creative character in Salterton, but behind his chaotic image he advocates marriage and children in such a way as to become conservative eccentrics. In his final speech to a Solly on the cusp of a major decision, he argues that people cannot change their circumstances and can only

understand....trap and make peace with it, tooth... You are one of the tiny majority of the mankind that can grapple with circumstance and give it fall.⁶

The depictions of the quests for identity represented by Ridley, Solly and Pearl are partially undercut. Ridley is a newspaper editor who feels beset on all sides and questions his station in life. Longing for absolution for his broken marriage and the pain he has caused his deranged wife, Ridley pins his hopes on an honorary degree from Waverly University as a means of attaining a stable role with the community. Transformed within the final chapter, so, Davies tells us in the closing scene that Ridley suddenly becomes a released man who declines the honorary degree; it is possible only through the meditation of his friend and wife Elspeth Fielding. While Ridley achieves his desired freedom and the means by which it is attained arguably works to undermine the reader's faith in its plausibility.

The liberation of Pearl and Solly from personal and familial traps represents the first complete and convincing transformation in Davies' novels. Both manage to break from their dominating parents and both present plausible signs that they have started new lives in accordance with the best tradition of the comic romance. Pearl's break from her father is simple and clear. When he strikes and humiliates her she is faced with the clear option of unbearable submission to his egotism or a complete emotional severing of their relationship. Armed with clear insight into her family's warped history, yet sustained and soothed by the knowledge that she still loves them, she is able to remake herself and make a clear commitment to Solly as her future partner.

Solly is not as fortunate as Pearl is. Mrs. Bridgetower does not induce a violent rift in their relationship. He gives up his oppressive critical study of Heavysege and plausibly reorients his own career as a creative writer. The text closes with a notice of their forthcoming marriage, we might think he is constructing a complete celebration of their free and happy future. The malicious dead hand of fate descends quickly on Solly and Veronica Bridgetower in the opening scenes of *A Mixture of Frailties*. The death of Solly's mother might reasonably be expected to signal his release from dependency. Forced to remain in his mother's home and inadequately supported by his wee income, Solly is gradually wraped by the conditions he is unable to alter or undo. Solly forgives his mother and prays for her soul after Veronica has given birth to a son who will free them. They have won their liberty, but only on the terms defined by his mother. Complete self-determination is not an option in a life circumscribed by malicious resolution and blind chance.

It seems that Monica's life is antithetical to Solly, she gets an opportunity and the appropriate guides to remake her identity. Monika seems to abandon her past and to refashion herself into as diva. Davies can develop characters who are either imprisoned or untouched by their histories, but he continues to find it hard convincingly to depict an individual as an active agent renegotiating her immediate contexts. The two stylistic raptures that mar the otherwise accomplished tale of Monica's transformation occur at those moments when ahe herself must choose her own fate: the instant she responded to Giles Revelstoke's suicide and her final decision to marry Domsdaniel at the end of the book.

The role of Revelstoke is named as powerful trickster figure who initiates Monica into the Dionysian world of the artist's life. Davies usually reins in his disruptive figures before they subvert the essential elements of society; it is not surprising that the excessive Revelstoke is killed off. His death makes perfect sense within the thematic order of the novel, is nonetheless represented in an awkward fashion. The five separate confessions by the various characters use comic effects to draw attention away from the fact that the most radically free figure yet seen in his fashion has been extinguished. As Giles dies, Monica facilitates his demise by retreating to the self-centered, puritan, inhibited, fearful vision of respectability that defined her character back in Salterton, to confirm that Monica is not as capable of deep change.

Domdaniel's proposal to Monica and her assumed acceptance to that proposal create a second textual rapture. Here again, the colonialist side of Davies is sensitive to the thematic importance of wedding youthful Canadian talent and seasoned European artistry. Davies does not risk depicting Monica's actual acceptance, much less including or scene of the newlyweds on their honeymoon. The engagement of the couple does not bathe the conclusion in the light of love, for Domdaniel, the old, middle-of-the-road and vaguely manipulative teacher seems to have been shaping Monica from the outset, undercutting the texts' larger celebration of the singer's self-determination. Until the very end, Davies is fighting a sense of fatalism, the sense that forces beyond our control shape and move us.

If we see Davies' constant and unsuccessful struggle against determinism in *The Salterton Trilogy*, it is not surprising that he should use and rely on the affirmative structures of the Romance to guide his texts towards happy endings. His explorations of

individually are tentative without disrupting there under pinning formal structures. We see his recurring and unconscious hesitation to break free from an underlying determinism, it is not surprising if he turns to Jung with such overwhelming enthusiasm in Deptford Trilogy in which Davies finally begins to overcome the external forces by converting them into aspects of the internal.

It is Professor Vambrace rather than his daughter, who ridiculously takes offence at the outrage of the announcement, the history of his hatred of the Bridgetower family going back to a bitter battle at the University with the now dead Professor Bridgetower. Pearl is willing to accept it and forget it for what it is a simply clerical mistake that does no one any harm if no fuss is made about it; her father magnifies it until it takes on the dimensions of deep-seated conspiracy against his honour, involving lawyers and the editor in chief of the newspaper. This situation causes Pearl and Solly to unite against their parents' over blown reactions and in the process discover who they are and what they want and ultimately fall in love and marry. The young woman initiates a break with her father, but a reconciliation is reached as the professor undergoes a profound change caused by the fear of permanently losing his daughter and shows himself to be essentially devoted to her and her happiness. She gets a new name from Solly, signalling her new state of being and functions in the third novel of the trilogy as a completely different person, Veronica Bridgetower.

Solly, Pearl and Professor Vambrace embark on that journey to the self that is so dear to Davies, as does Gloster Ridley, the editor of Bellman, the newspaper that printed the engagement announcement. Ridley is an excellent editor who suffers from insecurity about his lack of a University degree. A calm, moderate, sensible man on the surface, his psyche hides

guilt about a wife in an asylum whom he acknowledge to no one, fears about his professional inadequacies, and a host of other surpassed emotions. He holds the esteem of the town and plays a prominent role in its life. His story centers around a speech that he is asked to give at the University, the first of a series of lectures devoted to 'The Peers and the People', and his belief that this speech is wedded to the imminent conferral of an honorary doctorate as a reward for helping to establish their new journalism program. His journey to self-acceptance reflects in newfound understanding that his peace and self-esteem must be based on what is internal rather than the recognition of the world.

These issues of hurt pride and insecurity also operate in the subplot of this novel that centres on unraveling the mystery of who put the fake notice in the newspaper and what the motive was behind it. Bevill Higgin appears in Solly's office one morning and tries to badger him into allowing him to teach his class how to speak English. Solly, who is angry insulted at his presumption reacts predictably and dismisses him with little grace. The engagement announcement in his means of revenge against the academic. All the while, he is renting room from Ridley's secretary who owns and shares a house with her child, sister and brother-in-law.

The family is duped by this man, who exploits their pride and vanity and exports money from them for voice lessons that they believe will make them rich and famous. He also has a brief affair with Ridley's secretary, in hopes that he can marry her and thus possess her money and home. She, in turn, is vulnerable to his advances, longing for appreciation and warmth from a man she can substitute for Ridley, with whom she has been infatuated

for years. After his charlatanism is discovered, she throws him out of her house.

So, at least, we find that this novel seems to operate most flexibly on the axes of deception and truth, authenticity and counterfeit, whether it treats emotions, personality, and plain objective facts of art. Ridley is the first authentic artistic figure in this novel, as opposed to Henry Rumball, a young reporter who is writing "the great American novel, translating the American experience into bald and intelligent hyperbole. The second is Humphrey Cobbler against whom an unjust plot has been hatched to have him fired from his job as Church organist : as he continues in vein begun in the first trilogy novel, the forces of conservatism unite against him, while the Anglican priest, Dean Knapp, tries to act as a moderating influence. Satire runs throughout, focusing on social vanities, pretensions, to elegant and artistic sophistication, the University lawyers and fake pride, on the other hand, Davies also reveals many common threads underlying human nature, its fears, anxieties, need to be appreciated, hurts and repressed desires and treats them with respect and compassion.

A Mixture of Frailties (1958)

Salterton's third novel *A Mixture of Frailties* is markedly different from the other two. This is the novel, which moves Davies to a higher plane, both in terms of novelistic and stylistic complexity and in sounding new depths of the human psyche.

We find that the characterization in *Tempest-Tost* and *Leaven of Malice* is for the most part superficial, while in this novel Davies presents before us several deeply satisfying psychological studies. The heroine of the novel, Monika Gall, is

one of Davies' most memorable creations, as in her mentor, Benedict Domdaniel Daniel, and Humphrey Cobbler from the other Salterton novels, whom we now get to know and understand quite well.

A Mixture of frailties has a very simple storyline. Mr. Bridgetower has died, and used her will as a final weapon against her son and his wife. Under the terms of it, Solomon and Patricia cannot inherit the property until they have a son, in the meantime the income of the estate is to be spent educating a Salterton girl in Europe. So, the girl, Monica Gall, a secretary and singer in a church choir, is sent to England to learn to be a professional singer. The book follows Monica's education, her personal development and her tangled relationship with a talented composer.

Thus, we find that the plot of the novel is instigated by the malicious will of the late Mrs. Bridgetower : Veronica and Solomon are allowed to live in her house, but not allowed to own it or receive any until they produce a male heir. Until that time, with the money they would have received, she specifies the establishment of a foundation to fund the education of a young woman with strong artistic promise. Monica Gall, a Church singer in a fundamentalist Church choir, is chosen to be the beneficiary. As a sidelight, this situates Davies' very decided attack, at individualized Churches that pretend to serve their people, but often only serve them. In its essence, *A Mixture of frailties* is a coming-of-age work, it is a bildungsroman in the classic sense that takes place on two continents, North America and Europe and treats myriad questions of self, exploration and identity on the personal and national level.

Monica's home background is heavily influenced by an overweening church that controls its parishioners. Her mother

a loud, vulgar woman and her father, a peevish, resentful man. They are counterpoised to a romantic, musical, sympathetic aunt, and Monica's own refinement, personality and drive that mark her as clearly of another realm. As with Valentine Rich, the director in *Tempset-Tost*, she has to leave Canada in order to develop and blossom as an artist. Cobbler, who had recommended her to foundation, also recommends her to Sir Benedict Domdaniel, who hears her singing and feels that she, although very undeveloped, has substantial potential, in England, he takes over her education, consisting not only of singing and lessons related to voice and performance but embracing the entire arena of culture and style. With the money from the foundation she can be guided, tutored and taught by the best in England, where she lives and in France and Wales, which she visits. Her education revolves around her breaking loose from the oppressive, reductive and destructive atmosphere of her home life, symbolizing in the novel's basic dichotomy the side of thanatos. James Mulvihill sees the dominant theme of the novel as Monica's struggle to find her place in relation to Thanatos and its opposite, Eros. In the course of her successful education, she meets many fascinating people, not the least of which is bohemian genius Giles Revelstoke, the composer who becomes her first lover. He functions, as the polar opposite to Domdaniel is Eros. And Revelstoke's representation as Thanatos is explicit towards the end of the Novel. He and Monica finally separate in Italy after he catastrophically conducts his opera, 'The Golden Asse' in which Monica performs, and that she has not-too-ethically financed from foundation money. His sense of bitter failure, exacerbated by Domdaniel's success in conducting it, is vented in his acidic insults and implications toward Domdaniel and Monica afterward.

Nonetheless, when Monica returns of England, she rushes to Revels toke's apartment, still obsessed by him, to find he has committed suicide through gas inhalation. Afraid to being blamed for his death, because he holds her letter to rapture in his hand, she turns the gas on again, after having turned it off leaves the scene as though she had never come. Later, she finds out that he was not deed at that point. In-fact, the Coroner states he died later, choking on his own vomit. Having turned on the gas and not having sought help, she was in essence completous in his death. This theme of guilt, particularly by someone who had not intentionally committed a crime, will be one of the prime themes in Davies' next novel, *Fifth Business*. Monica confesses her part in the death of Domdaniel who advices her never to reveal it. He also reveals his belief that he was responsible for Revelstoke's death, because of their calshes over 'The Golden Asse', interestingly enough, his mother, other friends and critics of Revelstoke admit the same : they all feel responsible, in one way or another. Monica goes home to sort out her personal feeling and her thoughts about being at once Canadian and European, trying to ascertain where she belonged. While home she sings a memorial concert for her mother, with whom she has reconciled and found connections before the older woman's death, discovering that her mother's vulgar antics hid a frustrated artistic imagination. She also receives a letter from Benedict Domdaniel, asking her to marry him; although we do not know her certain what she will do, the ending pages lead us to suppose that she will return and be his wife.

The sub-plot, which involves Solly and Veronica, is not very richly detailed. Besides, the social satire of Salterton, and they make their way through its world, reduced by gentler

poverty, we have the more gratifying aspect of their coming-of-age as a couple. Mrs. Bridgetower, although dead, still controls their life. There is one horrifying scene that seems to have its roots in an apparition Davies had the night his mother passed away; he had returned to her house, and had fallen asleep when she, appeared to him as a Malevolent spirit trying to kill him. In the novel, as described by Cobbler, just before Veronica is about to give birth to her second child, Solly finds her on the floor of Mrs. Bridgetower's bedroom, traumatized and advanced in her labour, from which Cobbler infers that she has fought a life. and-death with Mrs. Bridgetower's ghost as it attempted to take her second child from her. Veronica gives birth to a healthy boy, and the Bridgetowers are restored to a life of comfort and dignity and, one expects, happiness with one another, now that the evil familial spirit has been exercised.

The difficulties in simply being alive, in coming to terms with oneself and of rising to one's highest destiny, are shown repeatedly in this novel. Davies, in fact, has suggested in a conversation with Gordon Roper, that the book is, an attempt to explore how terribly difficult it is just to be as good as you can be, to fulfill your potential. The question of Canadian potential and identity also surface throughout as Monica questions what it means to be a Canadian and whether she can still hold on to her heritage while living abroad. In her first trip home, she comes as basic understanding to her roots and ties in Canada and how much they have formed her despite her need for the nourishment of a wider world. The opposite of this is the Mc Corkills, Canadians living in England who befriend Monica; they try to recreate Canada in England, gaining nothing from being in a different culture and not wanting to believe that they could.

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Ashok Kumar

**THE INSURGENT FEMALE PSYCHE IN
MANJU KAPUR'S *A MARRIED WOMAN* :
A SOCIO-ETHICAL STUDY**

With the coming of women's liberation and feminism, the move is towards the insurgence of women in the face of the efforts of man to curb her freedom. To think that the impact of these movements has caused a radical change in the insights of woman could be a conceptual error. Certainly there has been a shift in values and women have started acknowledging themselves the co-equals of man. Though the high hopes of Feminism have been washed away in the present social milieu, the relationship between man and woman becomes one of structured interdependence. But still the woman has to work for the liberation without resigning herself to her destiny. Gender-equality still remains a myth. Man has always escaped unscathed, even when the sin is committed together. The autogenous impression of man about woman is that she is the 'second sex', but this submission by woman comes only as an emitted response because society has groomed her to act depended.

The finite dimension of the relationship between man and woman has been prescribed by man and not by woman. Her limits

have been imposed on her by man who is ruled by mastery-motive. She accepts it because of biosocial reasons. Very often his acceptance is not congruent with the reality that lies underneath. Modern women prefer to exercise - her choice relationship as narrated in the modern literature of the East and the West shows a disruption and the breakdown in the conventional expectations of female behavior. Women are now portrayed as more assertive, more liberated in their view, and more articulate in their expression than the woman of the past. Instead of downgrading the elements of suffering at the hands of her love or husband or man, she has started asserting her substantive identity in action, not in words. Whether it is Devi of Githa Hariharan's *The Thousand Faces of Night*, or Sita of Shashi Deshpande's *The Dark Holds no Terror*, or Lucy of J.M. Coetzee's *Disgrace*, or Chantal of Milan Kundera's *Identity*, the women have established a coherent class structure, one of assertion of identity and defiance of male supremacy, and protest at being subordinated by man.

It is the male ego that has given the woman an inferior status through the ages. Man has relegated her to a second-class citizen and when she could no longer endure the suppression, has revolted, her revolt ravaging like a tempset. A group of Indian women novelists in their inbetweenness, hybridity of thought and multi-cultural, multi-lingual and multi-religious social dimensions have contextualised the women problem in general and middle-class and upper-class women in particular. While the gynocritics think that too many women in too many countries speak the same language of silence, some Indian women novelists like Githa Hariharan, Shashi Deshpande, Arundhati Roy and Manju Kapur have tried with sincerity and honesty to deal with the physical, psychological and emotional stress syndrome of women.

The Insurgent Female.....

Maju Kapoor's novel *A Married Women* is a work of investigative reporting on the most controversial and political issue of the demolition of Babri Masjid and a woman's obsession with love and lesbianism. The novel is a kind of narrative on a woman's incompatible marriage and resultant frustration and contemporary political turmoil in its historical context. In the novel, Kapur has taken writing as a protest, a way of mapping firm the point of a woman's experience. Kapur negotiates different issues emerging out of a social-political upheaval in India. As a writer of new generation in an atmosphere of the nation's socio-political flux, Kapur has recorded the truth in her novels. With zeal to change the Indian male perception, she describes the trauma of her female protagonists from which they suffer, and perish in for their triumph. She is shocked at the growth of fundamentalism and the rise of religious zealots of uplift and elevate the country by a crusade and establish paranoia by presenting evil as a historical necessity. R.K. Dhawan, a critic of repute rightly focuses the historical trauma snapped and enlarged by the camera of the creative eyes :

A number of novels were written on the theme of partition, the destruction it brought and the plight of the refugees. They faithfully recorded the reign of the violence that characterized the period and provided a sad, telling commentary on the breakdown of human values. A strain of despair and disillusionment is predominant in these novels.¹

Kapur has described politics of genocide as an important fabric in India's unique experience of democracy. She is sincere and naive as a sociologist in exploring the bizarre paradox of rationality that

underlines a sentiment of antipathy sheltered under political support and social approval. She resonates with her feminine assertion, hatred for violence, blood, death and ill feeling in the name of God and religion, and her feminine assertions remain untouched by history, politics and human interpretations.

Manju Kapur's *A Married Woman* is basically a novel for women at large. Astha, the protagonist, a young woman brought up in Delhi, is a typical middle-class lady. She succumbs to her parents finding her husband in a traditionally arranged manner. Within the bounds of marriage, she discovers a latent sexuality that is driven by love and passion and her desire is to assert her individualism. This theme of lesbianism is innovative in Indian fiction, though some writers including Shobha De and Namita Gokhale have earlier handled it.

In this novel basically there has been emphasized on three issues-reinterpretation of history, political ideologies and feminist views in the present context. The pointed reference to life and delicate dealing with political activities of the time are presented with the historical backdrop of Babri Masjid-Ram Janambhoomi episode. This gives the story a tangible shape with the articulation of emotional issues, communal hatred and women concerns. While the political backdrop is controversial and not conducive for the secularists, the demolition of Babri Masjid adds substance to the novel. The main ideas conceived in the novel are based on family life, sexual relationship, gender discrimination, socio-political upheaval and the desire for peaceful co-existence. The purpose of the novelist seems to be uni-dimensional with the idea of love what can really drive a woman into such a relationship.

Kapur has remained very candid and truthful in presenting the women and the challenges they face in their personal, professional, religious and socio-political levels.

Taking into account the complexity of life, different histories, cultures and different structures of values, the woman's question, despite basic solidarity, needs to be tackled in relation to the socio-cultural situation. The impact of patriarchy on the Indian society varies...and therefore...stream of feminism grounded in reality.²

Kapur desires to prove through her woman protagonist that, "A woman should be aware, self-controlled, strong-willed, self-reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense."³ She apprehends the approach of an apocalyptic social climate with the rise of the fundamentalists and fanatics in nation's spurious politics that take religion to be ultra-patriotic. *A Married Women* has sophisticated plot.⁴ Its story of love is honest, set at a time of political and religious upheaval and is narrated with sympathy and intelligence for any one who has known life's responsibilities. It is a sincere confession of a woman about her personality cult in the personal allegory of a bad marriage.

Asha the sensitive daughter of an enlightened father and orthodox mother has grown in a middle-class educated family in South Delhi and becomes a housewife, teacher, painter and a lesbian in her status of a married woman she fights for her self-assertions. Unlike many unmarried girls she had her infatuations of adolescent love for Bunty, a boy of another colony and for Rohan who left for overseas for a better career. But her real story of love and marriage started with Hemant, the son of a successful government official in Delhi. Soon after marriage Asha gets disillusioned about human nature in general and politics of the country in particular. Sharing her feelings "we should struggle with her, agozine together with her

about her choices, and weep with her once she's made them."

Asha's family affairs are also not so good and nothing is right with her. As a married woman she becomes an enduring wife and sacrificing mother. Her temperamental incompatibility with her corporate thinking husband compels her to play the role of mother and father for her children.⁶ This denies her self-fulfillment and leads to the collapse of the institution of marriage. Discontentment leads her to defiance and restlessness. Her anxiety, discomfort, loneliness and isolation don't encourage her to give voice to her unhappiness over her troubled relationship, rather it prompts her to develop the feelings of guilt, negativity and lack of self-esteem in facing the challenges of her life. Astha understands a married woman's place in the family to be that of an unpaid servant or a slave and thought of divorce brings social and economic death in her Indian status. She realizes for herself that, "A willing hand at night, a willing pair of hands and feet in the day and an obedient mouth," (231) are the essential prerequisites of a married woman. She contemplates marriage a terrible decision as it puts her in a lot to enjoy bouts of rage, pain and indecision.

Being torn between her duty and responsibility, faith and fact, history and contemporaneity, public ethos and personal ethics Astha thinks, "a tired woman cannot make good wives," (154) and struggles for an emotional freedom from the scourge of the nation. She develops psycho-somatic symptoms of stress and depression balancing between existing and living. Being marginalized by the affluence of her family, vicious social atmosphere, sheer hysteria of communalism and quarrel of two communities for God over a small thing, she is disillusioned in the empirical study of man's nature and his framing of social values.

Astha likes to have a break from dependence on others and proceeds on the path of full human status that poses a threat to

The Insurgent Female.....

Hament and his male superiority. Although she finds herself trapped between the pressures of the modern developing society and shackles of ancient biases she sets out on her quest for a more meaningful life in her lesbian relationship. She canonizes and commemorates her insulted feminine sensibility raising the male tantrum to socially transform a society.

Understanding the socio-political realities of the country and the position of women in it she becomes attracted towards Pipeelika, a Muslim's wife and a professor's daughter and as one who has "lost everything and had nothing more to lose." (184) Both of them fulfill female bonding in passionate, and intense fantasies of lovemaking with their overwhelmed body. Astha gloats herself in flirting by just flying lesbianism as a component of larger human urge, as pleasure is an important element in sexual activity. In her shattered family life she prefers this as an antidote to masochism offering homage to her conventional morality.

If Astha becomes the victim of male passion, Pipeelika becomes the victim of communal riot and for the mistakes in history. In their feminine habit they forget their personal anguish and agony in dedication, thinking that their identities as individuals are threatened under the guises of mother, wife and daughter and they become a property and purity of their bodies of forgetfulness, Astha takes a sweet revenge on her husband. In this act of vengeance, unnatural sex, little excitement, little impatience and much imagination, she has a big jerk in her mind and this cripples her married life. Astha is Kapur's New Woman, "conscious, introspective, educated, wants to carve a life for herself, to some extent she even conveys a personal vision of womanhood by violating current social codes."⁷

The greatest strength of the novel lies in its rich social context that expresses the author's concern for a girl who, uprooted from the familiar environment of her childhood, girlhood and youth, leaves

behind the most formative part of her life, and moulds herself anew in a completely strange environment, with a completely new set of rules and regards it as the only permanent fact of her existence.

Astha completely gets dejected with the make ego allowing the nation bleed with violence, murder and damage to other's faith in the name of religion and God. Ram Janambhoomi and Babri Masjid issue, ever the most controversial in Indian history, has been over politicized. It has greatly damaged the secular fabric of India. On 6th December 1992 the Babri Masjid was demolished with the rise of an aggressive Hindutva that made the Hindus a martial race. Thus, in rewriting of history and Hindutva, Ayodhya has become the epicenter of a political earthquake. She shocked at the facts of history being twisted and the people being not so much careful of Ram's principles as worried about the exact spot of his birthplace. She believes that Ram is a sacred name and has his sacred place in myth, history, tradition and belief to Indians. Ashta believes that:

The Hindu religion...is wide, is deep, capable of endless interpretations. Any body can get anything they want from it, ritual and stories, thoughts and sustain. (85)

The amount of blood, hate and passion for ownership, these words evoked bathed each stone with a corrosive mixture, slashing through the surface so that it was no longer an old mosque. It was a temple, a birthplace, a monument to past glory, any thing but a discussed nesting place for bats. Despite all this it had endures for over four hundred years. (108)

In the conspiring and hypocritical attempts, the facts have been distorted and faith has been tortured in the hands of the politics of the past and the present. Yet faith is sacrosanct and it needs

The Insurgent Female.....

political will be to protected. Asha realizes how the power seekers and politicians on both sides (Hindus & Muslims) have used religion quite blantly in the name of secularism. While the holy men exhort a semitised Hindutva under the banner of saffron shade and trident the Nehruvian secularists appeal for a higher and more enlightened Hindutva. They fail to realize secularism as the legalized sibling of humanism that never dishonors God nor corrupts mankind. As Kapur's secularist intellectual, Astha understands the public sentiment, popular belief and political interpretations in her rebellious self and ejects her venom at the barefoot pilgrims moving towards Ayodhya like warriors. She thinks that intolerance is the real enemy to India's mutli-cultural and mutli-religious society, which needs political correctness and ethical orientation.

In their complex relationship Astha and Aijaz have their ideological love for man, religion and society, Aijaj and Pipeelika have their secular love and Astha and Pipeelika have their lesbian affair. Kapur has made a through sociological study in the Astha-Aijaz-Pipeelika relationship. Astha and Pipeelika are impressed with the community as they are good friends, partners and human beings in spite of oblique references- "four wives, large families, instant divorce, inter-community marriages, the religion of babies from such unions" (132) dating from Babur's time to the present day. While Astha's miniatures contain socio-political matters of the time with an ethical touch, Aijaz has a radical view with his ready impact on society through his theatre-activities. This leads him to be a martyr to the cause for his "working for everybody's good." (139)

Almost all the female characters of Kapur are educated, aspiring individuals cased within the confines of a conservatives society. Their education leads them to independent thinking for which their family and society becomes intolerant of them. They struggle between tradition and modernity and develop the awareness of the

New Woman, who has a voice of her own. Marriage, the social institution, traps and curbs their spirit by binding them to the responsibility of a home. In her novel Kapur has exhibited the new facets of the married women. Her new women, Astha and Pipeelika are disillusioned in life with their suspicious of male integrity, and their awareness of male frailty. Astha was completely disillusioned by her discovery of a condom in her husband's travel suitcase in his business mission. In their sundry experiences both had found their husbands as "embryonic Othellos". (221) Unconsciously they were in search of a safe, warm and loved place after their shattered conjugal lives. This made them to be close in their emotional intimacy. Pipee as a lesbian lover and Astha as a lesbian beloved are passionately in love with each other.

In her writing Manju Kapur has emphasized on the issues in the context of patriarchy, inter-religious marriage, family bond, male-female bond, co-existence of past and present in the socio-political facts. She has narrated her woman protagonist as a victim of biological gender, domestic violence and circumstances. She is serious in regard to the communal violence and disintegration of human values in the social trauma and political upheaval of the 1990. *A Married woman* is more like reportage; Ram Janambhoomi-Babri Masjid issue is presented in a realistic, imaginative reconstruction. She expresses her serious concern for the political zealots declaration that religion is above politics, nation and the court. Kapur, similar to Austen, Tolstoy, on the other hand, thinks that, "There is a man within every woman and woman in every man when manhood is questioned and womanhood is fragmented."⁸ By knowing the causes of problems of women in and out of the family Kapur has emphasized on the causes of Astha's restlessness, and her search for identity. All the adversaries of Astha are here acquisitiveness, the code of dharma and the philosophy of quietism.

Kapur has revealed her main emphasis for women with zeal, enthusiasm and seems like Anita Desai, Bharti Mukharjee and Shashi Deshpande to suggest that a married woman's work is not as a housekeeper and child-bearer but to do something more. Through Astha, Kapur offers a frontal challenge to patriarchal thought, social organization and control mechanism by her inner potential as an individual and her desire to attain personal recognition. In the gynocentric struggle for liberation and fulfillment, Astha struggles for the togetherness of the family as a unit. Neither as a flag waver nor as a patriot, she is fully aware that venality, brutality and hypocrisy are imprinted on the leaden soul of every fanatic Indian, Indian democracy has become a holy cow in socio-political crisis and the benefits it yields are used and abused at will by a diluted politics.

The age-old themes of marriage and politics are coupled with lesbian relationship, in the narrative making Kapur the first Indian English novelist to highlight women's desire for homosexuality. Dealing with religion, politics and social values Kapur feels India as socially cosmopolitan, politically egalitarian and religiously sectarian. Thus, *A Married Woman* proves to the rules of lesbianism and gay theories, and it is by exploring a hidden aspect of a woman's passionate life as defined by comfort levels without societal sanctions.

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Pankaj Madan and Archana Khurana

**INDO-CANADIAN ECONOMIC POLICIES AND
BI-LATERAL TRADE GAP :
STRATEGIC PERSPECTIVE FOR GLOBAL FIRMS**

The opportunities are huge, the multinationals are eager, the Indian companies are willing, we have the skills, we have the people and we have the advantage which none of the South-Asian country specially China doesn't and probably never will. The same is the case with Canada if talk about the American sub-continent. The power is the skills, regional, cultural diversity of the two countries within their home make them stand on the platform where they can talk about the bi-lateral trade.

With fast changing political and economic reforms the two countries are bound to think beyond the circumference of their old trading partners and patterns. Even as the big brother US is busy carrying out an anti-outsourcing campaign, India has got support from unexpected quarters : America's neighbour Canada has taken an independent stance and favoured business process outsourcing. With Indian IT companies eyeing Canada as a near Shore option to service their US clients, this comes as a welcome sign that the opposition to outsourcing is in fact, US-centric. In fact, Canada is

candid about the political motive behind the outsourcing backlash. Speaking to a team of visiting journalists from South and South-East Asia, Canada's foreign minister Bill Graham said Canada believes in free trade and economic adjustments have to be made to suit the economic realities. "Canada is a proponent of free trade which has emphasized in the Doha and Cancun round of talks."

REALITIES ABOUT THE TWIN ECONOMIC

The Canadian government policy is bound to boost India-Canada two-way trade. While India's total exports to Canada, in 2002-2003 stood at Rs. 33,426 million imports from Canada was to the tune of Rs. 27,402 million. India's electronic and computer software exports to the country in the same period was Rs. 8594 million. leading exporters include Wipro Ltd., Infosys Technologies, TCS, Kshema Technologies and others.

The positive news for Indian IT companies is which has minimal exposure to Canadian market is that the IT sector in Canada is though small but highly export oriented. With \$4 billion going in R&D, it accounts for total revenue of \$100 billion-about 5.9% of the total Canadian GDP.

The large community of expatriate Indians in Canada can replicate a Silicon Valley-like story there too. Ahead of the US and UK in connectivity, it presents a huge opportunity in networking software. As Mr. Graham said "We have to work on broader social safety nets and social security mechanisms to take care of the consequences at home."

Canada, which is a member of the G8 countries, is for trade dialogues between the developed and developing nations, the minister said. "We would want the WTO talks to be successful and all trading partners have to cooperate and collaborate to reach the consensus."

Mr. Graham said. Canada is giving the final touches to enter into a free trade agreement with Singapore.

But the India's continued lethargy in signing a co-production treaty with Canada has not deterred a dozen companies to arrive in the country to pursue commercial opportunities in India and "match business interest between Canadian and Indian companies in the film, TV and animation industry." The visit between March 15-25 coincides with the start of FICCT's annual event, FRAMES 2004, a media and entertainment business convention, which took off in Mumbai. In the forefront of animation industry, Canada's presence is expected to bring to life the growing potential of fledgling industry in India, opening fresh doors for a fresh outsourcing opportunity. According to a Nasscom report, the total global animation production forecast for 2005 is between \$50-70 billion.

RELATED RESEARCH

It's a well-known fact that India's trade and in particular exports at present are very much lower than potential. A recent paper by Crisil, has actually tried to quantify India's trade and export potential. The paper has pointed out that India's potential bilateral trade is of order of about \$249 billion while the current levels have only touched 85 billion, performing 66% below the level of potential trade.

The research is based on the existing trade between the south-east Asian nations like Indonesia, Malaysia, Singapore, Philippines, Thailand and North Asian economies like Korea, Taiwan, China and Japan. To arrive at the optimality benchmark, the trade of the above countries with the US and Germany have been considered in addition to bilateral trade flows in between them.

Using the parameters for the Asian model, the paper has determined India's trade potential with India's top 30 trading partners.

Indonesia and UAE are the only countries for which actual trade potential exceeds potential trade.

Japan, Spain, France, Sweden and Canada are the countries with which, the gap between potential and the actual trade is the highest. We see Canada as country with the highest potential export gap. At a time when the government has announced the Focus Africa and Focus CIS programmes with a view to promote exports, the conclusions drawn from the paper could help the policy makers channelise their efforts to markets with the greatest potential.

Crisil has gone about the estimation process involving an econometric exercise using the gravity model to analyze trade patterns, which become popular lately. The gravity model became popular after the classical theory of Adam Smith using the absolute advantage principle, the neoclassical theory of David Ricardo using the comparative advantage principle, the Heckscher-Ohlin model using the principle of relative factors endowments and the recent efforts of Krugman and Heplman using technology as a factor of production failed to explain the pattern of trade flows observed empirically. The highlight of the above models is their elegance and tight bonding of logic firmly grounded in theory.

Our effort in the following discussion lies with an outcome of a model in real, which may lead to a significant study with a realization of serious efforts towards filling the Indo-Canadian bilateral trade gap and strategy which a global firm can use to curb socio-economic diversities in the present scenario.

Changing Indo-Canadian Trade under WTO regime

Table 1 shows that the export shares of countries namely UK, Germany, Japan, Netherlands and Australia have been continuously decreasing since post - WTO period (1996-97), (of Italy and

Australia after 1997-98, of Belgium, France after 1998-99, and of Canada after 1999-00). The combined share of the nations accounted for 30 percent of India's exports in 1996-97, while share declined to 24 percent in 2002-03 (CMIE, Sept. 2003). The decline in share of these nations in India's exports is particularly due to various tariff escalations; slow pace of elimination of restriction on textiles and clothing, product regulation, standards and growing number of non-tariff barriers by developed countries.

Table 1

Direction of India' Export (percent share)

Countries	1996-97	1997-98	1998-99	1999-00	2002-03
UK	6.12	6.12	5.59	5.53	4.73
Germany	5.66	5.50	5.58	4.72	3.92
Belgium	3.26	3.47	3.88	3.65	3.16
Italy	2.79	3.19	3.18	3.05	2.56
France	2.14	2.17	2.50	2.43	2.02
Netherlands	2.55	2.30	2.30	2.41	1.96
Canada	1.05	1.24	1.42	1.57	1.32
Australia	1.15	1.25	1.17	1.09	0.96

Source : CMIE, September 2003

The developed countries while preaching the virtues of free trade to developing countries levy high peak tariffs, high specific duties and tariff escalations reducing India's access to world market (Mehta, 2001). Even when average tariff are low, high or peak tariffs (Exceeding 15%) are placed on imports of sensitive commodities. In U.S. tariff rates, vary between 0-350%. Tariff escalations are levied as UR agreement was expected to levy the tariff by stage or processing with relatively higher cuts for finished goods. Table 2

shows that average bound rates for finished products is much higher than that for raw materials in the case of imports of textiles (in Australia), leather products (U.S. and European Union), Metal (Australia). For specific tariff, table 3 shows that nearly 8 percent of U.S. tariff lines and 7.2 percent of EU tariff lines are subject to specific tariff and corresponding figure for India is hardly 0.6 percent.

Table 2 : Tariff Escalation on Industrial Producty by Stage of Processing and by Category

Import Market	Stage of Processing	Textile & Clothing	Leather, Rubber, Footwear & Travel Goods	Metals	Chemicals & Photographic Supplies
Canada	Raw Materials	2.5	0.3	0.1	-
	Semi-manufactured	11.1	5.7	1.7	4.7
	Finished Products	14.5	10.3	5.2	3.9
Australia	Raw Materials	1.5	4.2	0.6	-
	Semi-Manufactured	22.9	11.5	0.8	9.8
	Finished Products	35.7	22.0	11.8	7.6
Japan	Raw Materials	2.6	0.1	0.0	-
	Semi-Manufactured	5.9	10.4	1.0	2.9
	Finished Products	8.3	20.7	0.9	1.0
United States	Raw Materials	2.8	0.0	0.8	-
	Semi-Manufactured	9.1	2.3	1.1	4.1
	Finished Products	9.1	11.7	2.9	2.3
European Union	Raw Materials	2.6	0.1	0.0	-
	Semi-Manufactured	6.6	2.4	1.2	5.2
	Finished Products	9.7	7.0	2.8	3.4

Source : WTO, Annual Report, 2003

Table 3 : Properties of Tariff Lines Subject to Tariff Rates in Industrialized Countries

Country	Year	Percentage of Tariff Lines Subject to Specific Tariff
European Union	2000	7.2
United States	2000	8.0
Canada	2000	4.1
India	1999	0.6

Source : World Development Indicators, 2002

Increased market access of developing countries particularly India in textiles and clothing is limited by slow pace of integration of state third in MFA abolition (51% from Jan. 2002) by developed countries. With 51% integration requirement, only about 20% of imports under specific quota EU and US had liberalized restriction at the beginning of the third stage (WTO 2003).

Table - 4 : Initiations of anti-dumping and countervailing investigations (1995-2001)

Year	Anti- Dumping	Countervailing
1995	157	10
1996	224	7
1997	243	16
1998	254	25
1999	356	41
2000	272	17
2001	134	12
Total	1642	128

Source : WTO, Annual Report 2003

Since 1996, developed countries have been increasingly resorting to anti-dumping, countervailing and safeguard measures. Nearly 1642 initiations of anti-dumping investigations occurred from 1995-2001 and 72% of anti-dumping have been targeted against developing countries (Refer Table 4). In 2001, 29% of initiations were made by U.S., followed by Canada (17%) (Refer table 5).

Table 5 : Initiations of Anti-Dumping and Countervailing Investigation by Country

Country	Anti-Dumping		Countervailing	
	2000	2001	2000	2001
Canada	21	23	4	1
United States	47	39	7	8
European Community	31	13	-	2
Australia	15	10	-	-
Total	272	134	17	12

Source : WTO, Annual Report, 2003

The WTO agreement on Sanitary and Phyto-sanitary Measures (SPS) and TBT (Technical Barriers to Trade) ensures that these standards to not have an adverse impact on trade while protecting the interests of consumer. However, at present, there is considerable discretion available to importing country to impose rules regarding these standards. The introduction to flexibility has been exploited to introduce environment norms and standards that are stringent as compared to international standards, thereby hindering market access of developing countries. Introduction of ISO 14000 series no doubt mirrors the broader issue of trade but it can also act as a trade barrier. There has been increase in TBT notifications increased

from 365 in 1995 to 611 in 200 (after a peak of 672 in 1999).
Canada notified maximum 115 next to EU in 1998.

Table 6 : TBT Notifications of Technical Regulations and Standards (1995-2001)

Country	1995	1996	1997	1998	1999	2000
Australia	20	18	26	12	35	10
Canada	29	20	30	115	24	26
European Union	123	123	437	276	185	156
Japan	50	41	35	28	30	56
United States	33	40	33	35	49	32
Total	365	460	795	648	672	611

Source : WTO, Annual Report, 2003

The imposition of these tariff as well as non-tariff by developed countries will affect the future prospects of other environmentally sensitive commodities namely paper/wood products, chemicals, petroleum products, iron and steel rods/bars, manufactures of metals and non-ferrous metals. The environmentally sensitive commodities constitute 11% share in India's exports in 2002-03.

CHALLENGES FOR INDIAN GOVERNMENT

- * Timely action plan by Indian Government as well as international level can prevent danger of losing markets of developed countries.
- * To address the deficiencies of Non-Tariff Measures (NTMs) at various national and international forums.

- * To bring more transparency in various NTMs under various WTO agreements.
- * To develop a mechanism for disseminating information on the new emerging standards adopted by various countries.
- * To develop common infrastructure facilities like laboratories, technology, raw material, training programs, facilitate formation of cooperatives or voluntarily associations of exporters so that they could share cost and create common facilities like water treatment & effluent treatment plants.
- * To develop own national standards for imports.
- * To develop relations with other developing countries to have a strong say in WTO and to develop a common front in it like EU.

CHALLENGES FOR CANADIAN GOVERNMENT

- * To compete with the big brother US in international market.
- * Compensating the cost of higher international standards adopted.
- * How to harness the maximum benefit from the developing countries like India which has very economical labour force?
- * To increase the service bilateral trade with developing countries and decrease the trade gap with them.

Table 7 : Sector wise opportunities available for bilateral trade

FOR CANADA	FOR INDIA
Film making (State-of-art production and post Production infrastructure)	Animation Production Services
Agri food	Online Education
Insurance	CAD & industry specific applications
Power & oil sector	Medicine
Environment product & services	Legal & Insurance

ORGANIZATION PROMOTING/INTERESTED IN INDO-CANADIAN TRADE

1. Montreal based studio developer, Canada
2. Toon Boom & IMAX film producer, Canada
3. Primesco International, Ottawa
4. Chocolate Moose Media and 3am Ventures International, Vancouver
5. Agriculture Environmental Renewal Canada Inc. (AERC), Ottawa, Ontario
6. Chromacolour Ltd., Calgary, Alberta
7. Edwards Systems Technology, Mississauga, Ontario
8. Tata Honeywell, Mumbai, India
9. Forensic Technology WAI Inc., Montreal, Quebec
10. Lab Systems (I) Pvt. Ltd., Mumbai, India
11. Hardrock Mining Products Limited, Sudbury, Ontario
12. Export Development Corporation (EDC)
13. Asia Pacific Foundation of Canada (APFC)
14. FICCI

CHALLENGES FOR GLOBAL FIRMS (BOTH FROM CANADA & INDIA)

We are moving with an assumption that the companies do have a presence in the American sub-continent but to exploit these new global opportunities fully i.e. CANADA, the global firms confront two main challenges and since from the early we are concentrating on the global service firms in the coming context we will focusing on operations of such firms only.

a. Balance between global integration and local responsiveness

As clients integrate their activities across borders they often look to their service providers to do the same. This means thinking hard

about cross-border strategy and organization. The first degree of cross-border integration, which offers the benefits of economics of scale and consistency in approach. The second is the degree of local responsiveness, which allows for flexible and focused response to varying needs in different environment. In positioning themselves globally, the firms need to find right balance between these two dimensions.

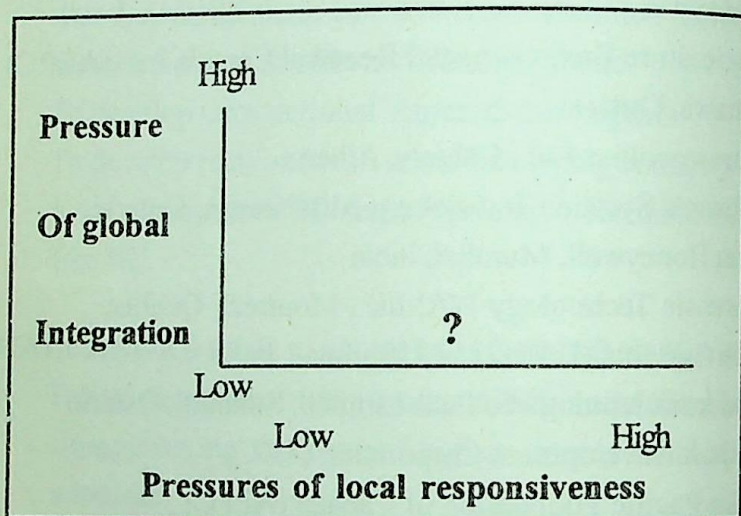


Fig. 1 : Global strategy and organization

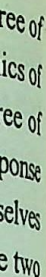
b. Managing Client Relationships

Firms handle the way they relate their clients in a variety of ways along a continuum stretching from project management to relationship management. In traditional project management, services are planned and delivered on the discrete project-by-project basis. Projects may be large and complex and span several countries, thus involving extensive contacts with the clients. Indeed, there may be a series of projects for a particular client. But there is no presumption of a continuous relationship and projects are not managed with continuity in mind. Each exchange is essentially episodic and transactional- 'every one is a beauty parade' is the spirit in which projects are bid for, awarded and managed.

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requires a company to exploit the value-creation opportunities generated by global presence and to meet related challenges.

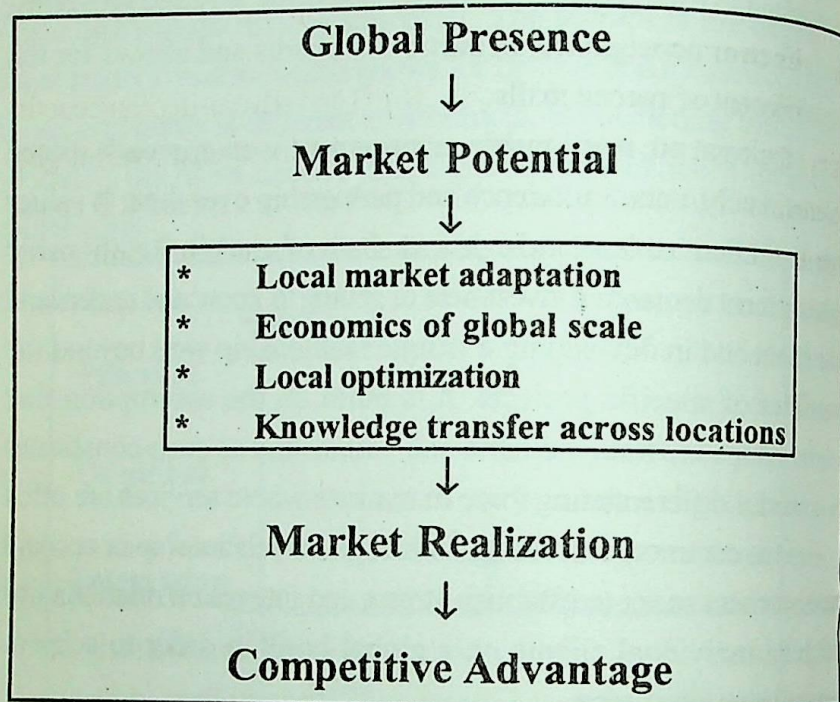


Fig.3 : Frame work for analyzing the potential and strategizing for competition

1. Adapting to local market differences

Being present in a different country means that a company must respond to different markets through local adaption of products, services and processes. For example, McDonald's offers burgers made from lamb rather than beef in India, many food retailers also started providing tandoori pizzas.

Ramesh Sharma, CMD of Moving Pictures India Ltd., working for Canadian Companies says, "A lot of work like texturing, lighting and rendering are already being handled here but since a lot of work is cultural specific which has to appeal to the aesthetics of the

target audience, work in the traditional 2D cel animation which relies on hand-drawn characters was eluding us."

2. Economic of global scale

Global companies involved in R&D and advertising can benefit from its global presence by distribution of fixed cost over larger volume. I.e. Merck, Ranbaxy, Microsoft etc. can spread RD costs over its global sales volume and there by reduce per-unit cost, reduction in capital and operating costs per unit. It can also pool with global suppliers and gain from volume discounts and lower transaction costs.

3. Tapping the optimal locations

Tapping the optimal locations for executing each activity can yield benefits such as performance enhancement, cost reduction and risk reduction. For example, Microsoft's decision to establish a corporate research lab in the UK is a good example of as location decision guided almost exclusively by the goal of building world-class excellence in a selected activity. Nike's decision to manufacture athletic shoes in Asian countries such as China, Vietnam and Indonesia is an example of a location decision founded predominantly on cost-reduction considerations. As America is carrying out an anti outsourcing campaign, Canada becomes the favourite place for outsourcing because of its neighbouring connection with America.

4. Transfer knowledge across locations

To exploit the resources and/or market opportunities of the local environment, every subsidiary has to accumulate some unique knowledge. Some of this knowledge may be relevant across several countries and if leveraged effectively can yield benefits like faster

product and process innovation, reduces risk of pre-emption. For example, the efficient 'stock list-based' distribution system developed by Richardson Vicks' Indian operations has found ready applicability in the company's Indonesia and Chinese operations. Such cross-border replication of an innovation significantly reduces the costs associated with 'from-the-ground-up' experimentation.

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Rakesh Sharma

WOMEN IN THE EARLY VEDIC PERIOD

The very creation of the universe was ascribed by the Aryans, to the union of Prakriti and Purusha. Women is Prakriti and men is Purusha, and the union of these two has created the home and made the world, what it is today.

With all its faults, India's past was rich and glorious. She possessed a number of such bright features as would even now be a source of inspiration, and light to the many so called enlightened and modern countries. For example in ancient period women enjoyed better social, political and religious position than they did in 'Mugal' and even in modern period.

With changing time woman's position has also changed. During the Vedic period, when civilization was simple, life was lived in agricultural communities, and wealth consisted of crops and cattle, woman was naturally determined by her ability to share in the work of community.

The *Satpath Brahman* gives a high place to woman by saying that, women as mothers are the best and foremost preceptors of children.¹

The *Vashishta Sutra* improves on this idea by observing that the woman is a hundred times times superior to man in instructing and evaluating a child.²

According to the epic literature '*Mahabharata*' the virtues of men depend on women and all pleasure and enjoyments also entirely depend on them.

Women are held by *Mahabharata*, not only as a centre of domestic life but also as pivot of the entire social organism. On them depends the future of the country.

Manu also assigned to woman the status of presiding deities in the home. According to him --- where the female relations live in grief, the family soon perishes, the family where they are not unhappy, never prospers. He laid again more emphasis on honouring of woman by declaring in one of his two well known verses unambiguously.

It can be derived on the basis of the articles found in the excavation of Harappa and Mohenjo-daro, that mother goddess was worshipped in that period. A number of seminude female figure with elaborate hair dress and collar have been found in the excavations. It appears that in the Harappan culture woman had a respectful and honourable status in the society.

The paper is confined only to the early Vedic period. In this effort is being made to access the status of woman in the Vedic Period, and their contribution in shaping the society of that time.

The home in the ancient India was a perfectly human institution; it was a living organism, every part of which was vital and fully conscious of the other part. Its unity and solidarity was unique. For ages this wonderful institution exercised a very healthy influence on the overall aspects of national and corporate life. In this pattern of vitality and unity woman filled by no means a place of significance.

In Rigvedic period, to them were entrusted the heavy responsibilities and duties of maintaining the good order in family. All the component part of house, owed their systematic working to the central authority; the wife, who never failed to make her presence felt. In fact she was the very axis, on which the wheel of house hold life kept rotating. In domestic life she used to be supreme.

In regular activities in the home, her decisions used to the final. In Rigveda it is mentioned that, immediately after girl's marriage, she is instructed to go to the house to be a mistress there³. She is further asked to bear full sway over her husband's father, mother, brothers and sister⁴. She is again and again addressed as the queen of the house, who rules over all the members of the family.

In another verse of *Rigveda*, she after being blessed with happiness and prosperity, is asked to look after the affairs of the house and to guard its interests as diligently as possible.⁵

From above details it appears that in Rigvedic period, women occupied a very proud position in the house hold. They were not merely slaves of their lords, as they decidedly became in the later ages.

The social status of woman can best be ascertained from the extent of freedom ordinarily allowed to them. Those days' women were not confined to the four walls of their family houses. They had sufficient liberty of going and walking about. The fact they commonly attended fair and festivals is borne out by a number of verses in *Rigveda*.

"Like woman at a gathering fair the streams of oil look on with gentle smile and redline of Agni"⁶

Wiman also sometimes attended assemblies of learned ones probably in company with their husbands. It appears that there was no 'Pardah' system in the Vedic age.

Swayamvara or self choice is so often heard in Vedic literature. The right of selecting one's own husband, reflects to some extent the freedom enjoyed by women in that period.

In Rigvedic society monogamous that means one wife seems to be general rule, though polygamy is also not entirely unknown. In Rigveda the word "Jaya" or wife has been invariably used in singular number.

The entire hymn 85 of 10th book of Rigveda is a discourse on monogamous marriage between Soma and Surya, the daughter

of the Sun God.

In early Vedic period represented specially by Rigveda, there is no positive evidence of the existence of the pre-pubescent marriages. There is mention of even such girls in Rigveda as married very late and for long lived in their parent's home. But generally marriages were transacted when maidens were in mature years. Infant marriages were therefore uncommon though probably not entirely unknown in Vedic times.

Dr. Banett also arrives at the same conclusion in his "Antiquities of India" and observes that "monogamy alleviated by concubinage, seems to have been the general practice in the Vedic times, but aristocratic families were often polygamous. The warrior heroes had several wives, one being Mahishi or the senior queen."⁸

The well known custom of burning the widows that means "Sati Pratha" is nowhere evidenced in Rigveda. The custom of remarriage may have existed to her dead husband's younger brother.

There is reference to it in Rigveda -- a priest addressing to a widow, who sat near the funeral pyre of her husband and told her "rise, come into the world of life, O, Woman! He is lifeless by whose side thou liest. Wifehood with this, thy husband was thy portion, who took thy hand and wooed thee as a lover. It indicates the return of the widow from her husband's corpse into a happy life and her remarriage.

A wife in ancient Indian culture was known as "Sahadharmini". In other words she was held to be one with her husband, not only physically but spiritually as well. All the religious duties performed by a husband were equally shared by his wife. No religious deed was complete, unless and until both of them conjunctly acted to finish it. It appears that in the Vedic period woman took equal part in sacrifices with man. It will be clear from a hymn of Rigveda.

"Couple desirous of thine aid are stroming thee, O, Indra!"

It appears that in the Vedic period women were on equal footing with men in the matter of receiving the knowledge of sacred

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literature. In that period many lady Rishies preached the messages of Vedas from place to place. Lopamudra, Ghosha, Indrani, Upala, Shachi, Surya and vishvavara were some of them. vishvavara not only expounded verses in praise of Agni, but discharged function of a ritvik or priest a sacrifice.¹⁰ Some of those lady Rishies occupied glorious places in the temples of fame.

It appears that though prevented from undertaking tasks outside the boundaries of the houses, women did devote themselves to certain callings or avocations in the houses. One of these was the spinning and weaving of clothes. There are clear indications that even at the dawn of Aryan civilization; the cloth manufacturing was treated as a task of women. Another avocation of women was agriculture. In this they assisted their husbands, who generally went to the fields and performed hard duties themselves, leaving the tending of cows, oxen and other cattle to the weaker sex¹¹. This cooperation of women with men was very much appreciated on grounds of economy as well as of conjugal happiness, which is engendered. Thus it appears that they played an important role in the agricultural economy of ancient Vedic period.

There is a clear reference in the *Rigveda*¹² to women who went towards equally equipped with arms and it may be surmised that some sort of military training was provided for them by which they were capable of becoming soldiers and fighters, for example, Vishpala the queen of King Khela, who had lost her leg in a conflict and had it replaced with an iron one through the grace of Ashvins¹³. Mudgalani or Indra Sena, wife of the Sage Mudgala, helped her husband in the pursuit of robbers who had stolen their cows, drove the car for her husband he was put in a tight coeher and taking up her husband's bow and arrow gave them battles defeated them and rescued the state property. Again in and another hymn of same scripture, Saraswati - the Goddess of speech has been described as vritraghni or the Killer of Vitra and is said to have taken part with Indra in his fight against demon. From the above description of

women warriors we can safely infer that women played, by no means, an insignificant part of the political life of rigvedic arya and they received not only a high intellectual and spiritual but also a vigorous physical training equally with men.

Every medal has two sides. So there is other side of the medal too. It appears that the deterioration of the status of women did not begin from any specific point of time. The minute trace of such degeneration, are found even in early Vedic period of Indian history though in the later ages, degradation is much more marked.

The Rigveda, in few places give expression of ideas of disbelief in the destiny of women. They are held to be weak minded and unworthy of being trusted. Indra himself hath said, " Thus proceeds the verse of a Vedic hymn, that the mind of women brooks not discipline, her intellect hath little weight."

It appears that a boy was preferred to girl; it is therefore the birth of a girl child in the family did not cause much rejoicing and she was shoved aside. Macdonell and Keith, two reputed scholars of the Vedic literature also approve this interpretation in their famous treatise, *Vedic Index*.¹⁴

Women's prestigious and honourable status is the measurement of the excellence of a society and its culture. What is their position in the different ways of life? What is their position, contributions in the day to day family life to a normal public life? How many facilities are given to them and to which extent freedom is allowed to them. After making "close observation on these basic questions, it is quite apparent that women had been offered very appropriate and respectful position in early Vedic period. They contributed much in shaping the society of that time and played an important role.

The ancient Aryans never looked upon women as a cause of human downfall. On the other hand, the part that she played in advancing human civilization was fully appreciated and recognized. In early Vedic ages women seem to have enjoyed equal rights with men. There is no trace of seclusion of women in the Vedic literature.

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and most of the weight of evidence is in favour of supposing that women had sufficient liberty of movement.

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Asha Kapoor

POPAGATOR OF HUMANISM

Propagator of Humanism was no other than a man of a great personalty and divine spirituality known as Shrimant Shankardeva of 15th Century in Assam. A great scholar, artist, moralist, social reformer, nation builder and democrate. Moreover, the epitome of culture and civilization. As this was not enough his followers regarded him as 'Mahapurusha', an incarnation of Lord Krishna. This paper deals with the invaluable contributions made by this humble person for Assamese society. Srimant was an optimist. He says that people in this modern age (Kaliyug) which is full of ironies and worries are lucky to get human birth, but one easily overcomes the terrible hands of this illusionary world by chanting the name of Lord Krishna only.

Shanakardeva, a Scholar of outstanding calibre, having a proficiency in almost all sides of human behaviour and activities, could brien the people of heterogeneous nature into one fold to constitute linguistically, culturally and religiously into one social bondage. For this endeavour he had to cross over dangerous and odd odstacles for many years continuously to propagate his faith and to reform the society which was plunged into darkness and supersitition.. The people were in a state of disorder, disorganized and disunited. Like a social reformer, his reformative activities are reflected through the institutions established in the society known as Satras and Namghars in the rural

places. These institutions are mainly based on democratic principles which are the essential features of Indian democracy today.

Equality and equity are the first foremost principles of his social reforms. He demolished all the barriers of caste, creed, high and low form in the society. By attracting minds of the people of all the communities he formed Bhakta Samaj and Satsanga. His mission was that every person may enjoy equal rights and status according to the qualities & virtues. In this way he uprooted the social evils like untouchability and sowed the seeds of socialistic pattern of society.

The Namghars, enkindle the sense of fraternity and spirit of Universality, here the devotees discussed the religious and social problems and solved them democratically.

This democratic procedure acts even today as the national institution of self government. So he made these Namghars, as the centre of learning, even today can be compared with Village parliament and Village Panchayats.

Srimant was the architect of village crafts and art, drawing and painting. He made cottage industries and crafts as the means of community development. As the Social development mainly depended upon the social concessions of the people and their participation in social activities.

In this way these Namghar symbolizes the seat of unity and integration. He also established the 'samyavad' in the society on the basis of non-violence, tolerance, co-operation and mutual understanding.

Mass Education : Srimant Shankardeva introduced some important methods of teaching for the mass education. These techniques are now adopted by the modern educationists of today. First important method was question and answer techniques and discussions. Generally, the common illiterate people came to Namghars and Satres and took part in the discussion on various topics. Questions were put by the people for clarification and the learned persons discussed the matter in general and removed the difficulties from the mind of the

people. In the learning process, he introduced the technique of recitation. Through the recitation of the 'Sloka' of the Vedas and the Purana, the illiterate common people could develop their mind. He also used the play-way methods of teaching. The introduction of plays Ankiya NAT Bhawana made the teaching, learning and the situation easier. This method paved the way for public gathering (Lok Sangraha) and community enjoyment (Lok Rajan) which he taught the social moral and spiritual lessons to the masses. He educated people by using the technique of dramatization in teaching. His performance of China - Yatra a drama, through drawing and painting is the real symbol of integration of head hands, hearts mind and soul. Thus, one can say his techniques and devices of techniques are scientific, effective and are most relevant in modern days. He laid the foundation of practical teaching and work experience by introducing drum beating with different mudras and gestures, and the dances in various forms. His work of art and painting drew the attention of the common people and it developed the spirit of self service. Thus he created a class of skilled workers, known as 'Khanikar' for making musical instruments. He was fully unaware that the different techniques adopted by him for educating the masses will become an essential part of teaching and learning in modern times also.

Religion- Shankardeva formulated 'Mahapurusha dharma - a religion of love and devotion and total surrender to supreme power i.e. God. EK Sarana dharma, was a novel way on the backdrop of the Vedas, the Geeta and the Bhagavada. He never used the term 'Hindu' in Vast literatures, but at the same time he did not make a definite break with 'Hinduism' as Nanak and Mahabir did, rather remained within the framework of Hinduism. He founded Ekeshwarvad (Monotheistic Faith) basically and philosophically in different way of his own.

Srimant had never accepted the Radha-Krishna concept of worship, the reason was that there is no reference of such concept in the principal scriptures of Hinduism. His philosophy is neither Vishisht Adwaitvad of Ramanuja, Dwaitvada (Dualism) of Madhvacharya and

with other schools of Indian Philosophy. His philosophy is based on humanism - Manvatavad rather spiritual humanism. Unlike the European version of humanism in the renaissance time. Srimant reinterpreted the term eternal spiritual wisdom of India as embodied in Vedanta and freed the minds of common people from the sacerdotal shackles of the rituals. He projected Krishna, as the only source of all inspirations : Spiritual, religious, cultural and social. Only one line from his book the 'Kirtan Ghosa' will speak a part of his Universal ideology - i.e. respect all creatures as Vishnu (God). If this liberal view is accepted and practiced as a world outlook in all the countries, the global tension may be diffused with the least effort.

He was the father of 'open air theatre' in the world, as remarked by famous American Scholar Dr. Farly Richmond. As this was "what is Shakespeare to the English literature so is Sankardeva to the Assamese literature."

Lack of Popularity :- Some of the reasons for the unfortunate neglect of this great humanist Saint in the history of Hinduism. 'The scared Thread,' written by J.L. Barockington, are very clear - he wrote in Assamese which is not a major Indian Language and, equally important, old Assamese - Assamese - English Dictionaries are not easily available, so any European, who wishes to learn Assamese faces many difficulties. Finally, English (or other) translations of Sankaradeva's works have not been made, while in other regional languages the situation is quite different. The neglect has given rise to the very erroneous idea that he was sort of local reflection or even follower of the much better known Chaitanya, despite the fact there is no historical basis for such view. The founders of other sects during the great religious movement between 15th and 17th centuries Guru Nanak, Kabir, Vallabh, Dadu and Chaitanya are familiar figures, about whom a considerable has been written by the Westerners.

This is a great pity, Sankaradeva is certainly not the least of this number and is unique in some respects - that is as a Kayastha he served as a teacher to Brahmans. Kabir, and Dadu were born Mulims,

a situation their followers later tried to obscure by divising ingenious stories, Guru Nanak another Non-Brahman, made definitive break with Hinduism, Sankaradeva in contrast, worked from the beginning within the orthodox Sanskrit theological tradition which goes directly back to the Upanishads. Religious status depends on the individual faith not by his birth.

'Sanskarat dvija ucyate' a stand first vigorously articulated by Buddha two thousand years earlier. Sankaradeva, became the historical embodiment of this principle by adopting Eka Sarana Dharma. The other remarkable feature of this Saint is that like other Vaishnavites poets he did not choose madhurya bhava, depicting the lyrics of love between Krishna and Gopies, but he stressed the 'dasya bhava', instead. Thus he borrowed the medium not the message and the result is a body of Vishnava lyrics in which dasya bhava predominates, something exceptional in the North Indian Vaishnava tradition. He remained grihastha while continuing his great work. No fantastic or miracles and other unbelievable event can be seen in his life like Kabir, Nanak etc. He remains a very real person and very impressive without the paraphernalia of the miraculous.

Srimant Sankaradeva is rightly called the Mahapurusha or the Jagat Guru for being the great propagator of Universalism and brotherhood.

To conclude, it will be a very apt to state that there is no such aspect of human life which remained untouched by his creative personality, above all he was a true humanist.

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Book Review

Amita Aggarwal, *The Fictional World of Ruskin Bond*, Swarup and Sons, Delhi, pp. 180 Rs. 400.

The Fictional World of Ruskin Bond, is a pioneering attempt to make an assessment of the fiction of Ruskin Bond, a Sahitya Academy Award winner for his book, *Our Trees Still Grow in Dehra* (1992) and honoured with the Padamshree (1999) for his lifetime contribution to Indian English Literature. Ruskin Bond occupies an outstanding position among the contemporary Indian English writers. Covering the entire fiction of Ruskin Bond - novellas, stories and children stories - the book under-review which brings into focus his inimitable art of story telling, is a revised version of the author's Ph. D. thesis. The book unfolds how the thematic and stylistic traits are woven into a heartwarming story. The book is divided into nine chapters including an interview with Ruskin Bond in Appendix. The author has explored deeply those early influences that moulded Bond's creative vision into the predestined role of a writer. The Study tells how an innocent boy underwent the most pathetic emotional setbacks in his early life rendering him an introvert, seeking escape into the world of books. The author has collected facts of his early life from a number of first hand sources - his memories, friends and neighbours. The first chapter grows like a story in itself, which sustains the curiosity of the reader, leading to next chapters.

The second chapter of the book describes Ruskin Bond's vision of life - "in everything is good, in everything is beauty". The author feels that his vast popularity among young and old alike owes to his faith in one religion - Humanism. She holds that plots of his novels and stories emerge from the silent sympathies of human soul. Bond's passion for Himalayas has been viewed in the light of his vision. In fact, as an ardent worshipper of nature, he derived pure joy in the pristine environs of Garhwal Himalayas. In the third chapter, "Treatment of Nature" the

author discerns a unifying link between his creative vision and personal life. She is of the view that Ruskin Bond's extraordinary organic sensibility - much in the fashion of romantic poets - makes him a great writer of nature in modern times. Bond's serious concerns for environment as woven in the theme of his stories, is also brought into account by the author of the book.

The fourth chapter "His Indianness" is the most striking as it establishes Ruskin Bond as a great Indian English writer who, in spite of coming from the ruling British class, embraced India with all its strengths and weaknesses. Once settling the trauma of dual belongingness, he never regretted for his choice and loved this country with all earnestness of soul. The author has brought the emotional adherence of Bond to Indian English writers. She says that as far as Bond's personality is concerned he himself incarnates the calm and poised attitude of a Himalayan saint who for the last fifty years has been scribbling Indian stories because he loves this soil. Keeping in mind, the popularity of Bond chiefly as a writer of children books, the author has critically evaluated his children stories in the fifth chapter. Comments of the young admirers, as quoted in the chapter, are testimony of their admiration and fascination for his unaffected world of children. The author underlines the truth that Bond loves to be a child at heart and to retain the liveliness of all individual through his innocent world of children.

The next chapter concentrates on Bond's art of characterization. It is interesting to know how a little acquaintance is moulded in the form of memorable character. Gifted with the exceptional power of observation and curiosity, Ruskin Bond draws the individuality of a commoner in the most astonishing yet conceivable form. Author's remark is interesting, "stories hang about him in Dehra and Mussoorie that even a conversation with him finds its way into some of his fictional character." Stories after stories are quoted to prove how extraordinary in an ordinary being is quickened under specific conditions of life. Therefore, his heroes are commonest of all belonging to middle or

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lower section of rural or semi urban society. The author has categorized these characters on the basis of delineation such as autobiographical, psychological, adolescents etc.

The Seventh chapter of the book is a detailed analysis of symbols in Bond's fiction. Though the author unhesitatingly admits that Ruskin Bond is not a symbolist in the traditional sense of the word, yet he has ingeniously used symbols to achieve intensity and compactness of theme. The author classifies them into two categories-nature symbols and worldly symbols. She has interpreted characters, landscapes, objects, colours and shades as suggestive of deeper meanings.

In the last chapter "His Narrative Techniques" the author has focused upon the art of giving a consistent form to a thought, which is grasped by the reader. Working within his limits, Bond has achieved a perfect craftsmanship in writing shorter fiction. Never boasting of voluminous books, he feels comfortable in snatching at life and recording its instant impression and sensation rather than sustaining them long. The book makes a skillful attempt to analyse each of his novellas and a good number of stories from the point of narrative devices. Author's interview with Ruskin Bond in Appendix covers various aspects of his creative world especially, his vision of life and influences of other writers as a natural consequence of his vast reading. It is an adventure to enter fictional world especially, of a living legend but the author has successfully grabbed the essence. In her attempts to comprehend the mind and art of the creative genius, Anita Aggarwal has displayed an appreciable sense of contemporary literary scenario. She emphasizes upon the integrity of the writer as pre-requisite for the universal appeal of his work. Taking into account these points the relevance of her work is manifold. The book in short, aims to provide a comprehensive criticism of Bond's fiction for the right appreciation of his work. For any intensive study of his vision and art, this book is of immense help.

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M.A. Jeyaraju

**Rehabilitation of an Indian Nationalist Hero in Basavaraj
Naikar's Novel: *The Sun Behind the Cloud***

In his preface to his novel *Kunjaram Hills*, S. Gopalan, an Indian English novelist from the South, says:

In the Southern extremity of what was once called the Madras Presidency [...] there were prevalent certain local traditions or versions, some founded in fact and some perhaps of an apocryphal character, about men and women who fought against the territorial expansion of the East India Company. Invariably they waged a losing battle and martyred themselves according to these versions. At the same time there were also men, the Quislings who for personal enrichment and selfish advantages, betrayed their own kith and kin and played into the hands of the conquering force, [...] It did not always happen that the recorded versions which have passed into the history of these areas were either exhaustive of men and events or quite accurate about the real heroes and heroines of the day, [...] It is time

that these protagonists got their niche in our history. (n. pag.)

Basavaraj Naiker's historical novel *The Sun Behind the Cloud* is a commendable attempt to carve such a niche in the country's history for one such Indian nationalist hero, namely, Bhaskararao Bhave of Naragund, popularly known as Babasaheb.

In his preface to *The Sun Behind the Cloud* Naiker traces his historical novel to the genuine sources of historical fiction - oral accounts by elderly relatives, blood relationship with participants of the drama of yesteryears, and systematic study of re-searched accounts of the events recreated. Naikar states that his grandfather Virabhadranayaka was one of the army officers and a confidant of the protagonist of his novel and that, as a boy, he was inspired by his parents' narration of the heroic deeds of his kinsman and of the protagonist. Naikar rightly says that writing an historical novel and recreating a bygone age realistically without sentimental glorification is not an easy task, because the historical novelist has to undertake a good deal of research in order to identify a logical thread from among the several and, at times, contradictory pieces of data so as to present a credible story (viii-ix). Recorded history provides very little information about Bhaskararao Bhave. However, local legends give him a place of honour in the gallery of gallant nationalists. Like the celebrated last Peshwa, Nana Saheb, Bhaskararao Bhave was a good friend of the British East India Company and its officials till they began to encroach upon the hereditary powers of the native chiefs and interfere with the cultural ethos of India. Once it became clear to him that the British had scant regard for the dignity of Indians or the sanctity of their religious and cultural traditions, he became an inveterate enemy of the aliens. This was a pattern common to many an Indian prince of the time, including Nana Saheb and

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Bhaskararao Bhave. But the sad stories of most of these princes have not been recorded by historians. Only legends celebrate their courageous challenge to the tentacles of British hegemony.

The importance of local legends in this regard lies in the fact that history is always written from the victor's point of view. It was customary for the British imperialists and their partisan historians to belittle the brave deeds of native princes and glorify themselves and their native collaborators. Classic examples of this British partisan practice are their records of the nationalist challenge of Tipu Sultan of Mysore and the Indian War of independence of 1857, particularly the role of Nana Saheb in it.

Such prejudiced records were so common with the British that Anand Kumar Raju, in "Fiction and the Uses of History: A Thematic Study of Bhagwan S. Gidwani's *The sword of Tipu Sultan*," stipulates that an Indian English historical novel attempting to recreate India's past must rehabilitate the great heroes of India maligned by prejudiced historians (132). In his unpublished doctoral dissertation "Indo-Anglian Historical Fiction: A Critical Assessment," M. A. Jeyaraju argues that one reason for the paucity of historical novels in Indian English literature is that, till recently, very little usable source material was available, since most accounts of India's past were British-authored and hence prejudiced by imperialist motives. Jeyaraju asserts that British historians were so prejudiced that their accounts of great Indian heroes produced only schizophrenics (4-5).

Naikar has based himself on Indian history as recorded by Indians, particularly on G. S. Halappa's account of Bhaskararao Bhave in *History of Freedom Movement in Karnataka*. He has also taken into account local legends about Bhaskararao Bhave. Recorded history maintains that Bhaskararao Bhave was hanged by the British. But local legends maintain that he escaped from British

custody, thanks to the patriotic self-sacrifice of one of his subjects, and lived incognito in Kashi, remarried and begot a son. Naikar has opted to go by the legends rather than by recorded history. He justified his stand on the ground that one of his ancestors served Bhaskararao Bhave in an important capacity and laid down his life in loyal service to his monarch and that, his family, through generations, has been handling down its own account of the life and the deeds of Bhaskararao Bhave. Naikar's stand is quite justified on the grounds of authorial licence, verisimilitude and historical necessity.

As the author of an historical novel, Naikar is licensed to choose his imaginative threads and weave his story without violating the norms of artistic verisimilitude. It was quite natural for the British to close the history of Bhaskararao Bhave with his public hanging. The East India Company had eliminated a thorn in their flesh and seized his kingdom. The glory of British arms had been irrefutably established. Bhaskararao Bhave was in no condition to return and claim his kingdom. In the circumstances, why should the British take the trouble to go after the truth? They were the conquerors and, as such, they were entitled to write the history of that episode in Indian history. Local legends, however, are not motivated by any interest in celebrating British power. At the same time, in this case, the local legends have not sought to glorify Bhaskararao Bhave's escape from the hangman's noose either. They merely furnish a different ending to the story of a nationalist native ruler. This is in keeping with the history of many an Indian ruler, the most prominent of them being Nana Saheb, the last of the Peshwas. Between recorded history and local legend, the latter sounds more authentic and credible than the former in the case of Nana Saheb as well as Bhaskararao Bhave of Naragund.

Naikar has aduced verisimilitude to his story of Bhasakararao Bhave by spinning a creadible tale and by painting a consistent

portrait of Bhaskararao Bhave. Historical necessity is built into the story through careful narration of incidents and accurate description of the background. Naikar's account of the events of Bhaskararao Bhave's life leaves the reader in no doubt about its authenticity. His version of Bhaskararao Bhave's life after the failure of the native uprising against the British is more in tune with the unfortunate monarch's antecedents than the official version recorded by the British.

By opting to build upon local legends rather than spike his historical imagination in compliance with British records, Naikar has rehabilitated a great nationalist hero. However, with commendable authorial caution, he desists from any attempt to place his protagonist on a glorious pedestal. Instead, he shows him fading into history, which is artistically consistent with his personality and with the prevailing historical and political circumstances.

Naikar has made full use of the few historical details available on the subject of his tale. The location of Naragund and the significance of its name are factually recorded in the novel (1). So is the significance of the name of the protagonist, which semantically as well as symbolically associates him with the sun (3-4).

Naikar has inserted into the narrative certain happening and situations commonly witnessed in Indian kingdoms during the days of the British East India Company, particularly around the time of the Indian War of Independence of 1857, in order to weave a credible tapestry of the reign of Bhaskararao Bhave alienates through harsh punishment for past crimes, carries favour with the officials of the East India Company at Dharwad and, inciting them against Naragund and its ruler, persuades them to inquire into his ill-treatment. The Company's officers ask for Bhaskararao Bhave's opinion on Limaye's complaint and the ruler replies, charging Limaye with fraud, incitement and misappropriation of temple funds (19-21).

Naikar introduces the Disarmament Bill of 1845 into the narrative and shows vividly its implications for the native population, particularly in terms of dignity and self-respect. When the Governor-General's order is received, Bhaskararao Bhave is exasperated and his Diwan boils with rage. However, with due regard to the consequences of disobedience, they decide to order the subjects of Naragund to either destroy or conceal their weapons (28-29).

The British, from the time of their entry into India till their departure hence, beguiled native Indian rulers by playing up to their ego through gifts of gaudy but useless trinkets and baubles. Observing Bhaskararao Bhave's independence and courage at Kolhapur, Manson presents him with a special drum-set while he gives other insignificant mementos to the other rulers (38-41).

For some undecipherable reason many Indian rulers could produce no heir to the throne despite their multiple wives. Traditionally, the problem was easily solved through adoption, which the native religion made appropriate provision. But Lord Dalhousie, as Governor - General, promulgated his infamous Doctrine of Lapse, which struck at the very foundation of Indian heritage. The British could never understand fully the importance, nay, the necessity of adoption to a Hindu, who requires a son, either begotten or adopted, for the welfare of his soul in after-life. Naikar capitalises on this historical fact to bring five issueless rulers of neighbouring kingdoms namely, Naragund, Mundaragi, Hammagi, Jamkhandi and Chitradurga, to a meeting with Commissioner Manson at Jamkhandi to plead for permission to adopt heirs. Manson, with typical British cunning, prevaricates, pleading that he has to refer to London. Subsequently, however, when Bhaskararao Bhave bluntly dismisses Manson's plea as a pretext, Manson categorically announces that permission for adoption cannot be granted and that, upon their

demise, their heirless kingdoms will be taken over by the paramount power (41-43).

Nana Saheb's letter to Indian rulers to raise the banner of revolt against the British is a fact of history, which Naikar incorporates into his fictional narrative. The references in the letter to the French and the Russians turning hostile to the English, the Chinese declaring war against the British and the readiness of the Parsians, the Afghans, and the Baluchchis to aid Indians in a war against the British are facts of history. That Nana Saheb proclaimed the Mughal Emperor in Delhi his suzerain is also a fact of history. But the letter itself is a creation of Naikar's historical imagination. Naikar deserves appreciation for tracing the course of British rule in India correctly (52-54).

The summary of Bhaskararao Bhave's letter to his neighbouring kings, as presented by Naikar, accurately recreates the historical situation in South India at that time:

The people of the East India Company came to India with the pretext of carrying [sic] trade here, but later they began to rule over us. Thus we Indians have become impotent fellows. They have been taking advantage of our personal and communal differences and conflicts, and sitting over our heads. When they attacked Mallasraja Desai of Kittur, we kept quite. Similarly we kept quite when they attacked and insulted the Maharaja of Jamkhandi and [the] Jahagirdar of Nappani. Now the Raja of Surapur and the Raja of Ramadurg have got into trouble. All these [sic] trouble is due to the Company Sarkar which is striking root in Hindustan. In the [sic] Northern Hindustan, the kings of Lucknow, Kannpur, Allahabad, Kashi and Aligarh

have rebelled against the Ingreji people and ousted them and captured Delhi. The rebellion was led by Dhondopant Nanasaheb Peshwa himself[,] who finally succeeded in enthroning Bahadur Shah in Delhi. The Ingreji people have taken a lot of care to prevent this news from reaching the common people of Hindustan. But Nanasaheb Pashwa has issued a *farman* in the name of Bahadur Shah of Delhi and ordered all the Desais, Deshpandes, jahagirdars, Patils, Kulkarnis and other Shetsanadis of Southern [sic] part of Hindustan to rebel against the British people. We have enclosed a copy of the *farman* for your kind information. It is your bounden duty to bow down to the order of Nanasaheb Peshwa. If you wish to cooperate with us in this matter, you please attend the meeting which will take place at the palace of Naragund on Tuesday evening. If you don't attend the meeting, we shall consider you as the supporters of [the] Ingreji fellows and as per Nanasaheb's order we shall punish you and insult you as treacherous people. [sic].(56-57)

Though there is no historical evidence of Nana Saheb or Emperor Bahadur Shah nominating Raja Venkatappanayaka of Surapur Emperor of Southern Hindustan, the prominence given to him at the meeting of the native princes at Naragund is justified by the historical contingency. Moreover, it is in conformity with Bhaskararao Bhawe's rhetorical harangue to the rulers wherein he appeals to their patriotic and nationalist sentiments (62-63). So Naikar's invention lies within the limits of historical imagination and authorial licence.

That Meadows Taylor was the tutor of Raja Venkatappanayaka and that he was sympathetic towards Indians are facts of history, which Naikar skilfully incorporates into his narrative by letting Taylor flash through it for a short while. Taylor reports the destruction of Surapur and predicts the fall of Naragund. He charges the British with killing innocent people under the pretext of maintaining peace (91-92). Taylor's account of the war against Surapur and his attitude to the war are historically accurate:

The Company Government declared a war against Surapur rather unnecessarily. It was a terrific war. My hairs stand on end [sic] when I remember it. The war started on 7th February and ended on 10th. But within those three days it wrought havoc with the life of [the] natives. The British people had brought armies from Lingasugur, Kaladagi and Raichur. But the natives of Surapur being great lovers of freedom fought heroically in the battle and a majority of them laid down their lives. You must have heard of what happened to Captain Newbury. He was punished properly for his arrogance. A patriot of Surapur shot him to death. [...] (92)

The trial of the Naragund rebels and their punishment are facts of history (166-67). Quite obviously, Naikar has based this part of the narrative on local legends which, in this case, correspond to the national pattern as recorded in official history.

The imprisonment of Bhaskararo Bhave at Belgaum, his trial and his being sentenced to death by hanging are facts of history (213-17). Basing itself on British records, history says that Bhaskaraarao Bhave was hanged. This is the point where Naikar challenges British-authored history, accepted as genuine by many

Indian historians too. Naikar prefers to base his narrative on authentic local legends that say that Bhaskararao Bhave escaped and lived in Kashi. Naikar's deviation from recorded history is not only justified but also quite credible.

According to Naikar's imaginative recreation, Bhaskararao Bhave starves in the jail because he will not condescend to cook his own food with the material sent to his cell. So a local Brahmin named Sankara is appointed by the British authorities to cook food for him at home and bring it to the jail twice a day, in the afternoon and in the evening. Bhaskararao Bhave accepts the arrangement. At his trial Bhaskararao Bhave asserts the superiority of native laws over the laws of the aliens and thereby justifies all his actions. He disdains to blame anyone for any of his actions. He refuses to be tempted by the British to betray any Indian ruler. He is sentenced to death and locked up in jail (213-17).

On the eve of the day appointed for Bhaskararao Bhave's hanging, Sankara muses thus :

Bhaskararao is the only true hero who took up arms against the Britishers without ever caring for his life. He happens to be the only real patriot. His life is worth crores of lives like ours. If a man like this lives he can make countless people happy. There is no meaning in cowards continuing to live on the earth. They'll be simply burdens to the earth. How to save the life of Babasahab ? Ha.. Why not offer my life for saving his ? What's wrong with that ? We have eaten his salt all through life. Whatever money or happiness we have had was only due to his munificence. Should we forget him so easily when he is in such a dangerous

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situation ? If I sacrifice my life for him I will definitely attain Heaven after my death. I must release him from this tonight itself. (217)

Thus Sankara decides to sacrifice his life in order to save that of his erstwhile ruler. That evening, entering the cell with the supper, Sankara tells Bhaskararao Bhave to exchange clothes with him and escape. Bhaskararao Bhave's protests are of no avail. He leaves the jail in Sankara's clothes. Since the two of them resemble each other physically, the guards do not wake up to the trick. Leaving Belgaum, Bhaskararao Bhave hastens north (217-21).

The next morning, at the identification parade, Sankara puts on such hauteur that none of the British officers suspects that he is not the proud erstwhile ruler of Naragund who challenged the invincible British. The condemned man is carted to the hanging platform in humiliation. Twice the hangman's rope snaps and the British feel frustrated. On the third try, however, the condemned man is successfully hanged and he dies, much to the misery of the people of Naragund, who watch helplessly (221-23).

The fate that overtakes the quislings Baniyha Bapu and Krishnaji Pant after the suppression of the rebellion and the British conquest of Naragund is based on local legends. Contrary to their great expectations, instead of rewarding them with jahagir and gold, the British, certain that these turncoats who betrayed their own king, who belonged to their own caste too, will quite readily betray them another day, consign Bania Bapu to a dungeon in Dharwad and Krishnaji Pant to blackwater punishment (exile beyond the sea) (225-27).

The rest of the novel narrates the course of Bhaskararao Bhave's life after his escape, the whole narrative being recreated by Naikar's historical imagination from local legends. Bhaskararao Bhave

decides to go to Nepal, where Nana Saheb is reported to be hiding from British vengeance. Disguising himself as a sanyasi, Bhaskararao Bhave keep moving north on foot, travelling by day and spending the night in some temple or dharmasala, and eating whatever food is locally available. Entering Nepal, he reaches Nana Saheb's hideout and meets him. When he reveals his identity, Nana Saheb is excited beyond measure. Bhaskararao Bhave spends a couple of days with Nana Saheb, telling him of his courageous challenge to the British, its failure, and its aftermath. Nana Saheb admires his courage and sympathises with his present predicament. Then Bhaskararao Bhave leaves for Varanasi (230-33).

From this point onwards, Naikar's narrative sounds very much like the story of Nana Saheb himself after the failure of the great Indian uprising, as narrated by Manohar Malgonkar in his historical novel *The Devil's Wind : Nana Saheb's Story*. However, unlike Malgonkar's narrative, Naikar's is based solely on local legends and concerns only Bhaskararao Bhave's personal life, with no political overtones or historical interest.

In Kashi, Bhaskararao Bhave meets and marries a young girl, a native of Naragund, and she bears him a son (234-46). Bhaskararao Bhave visits Naragund disguised as a sanyasi and worships at the Ventakeswara temple (246-49). Queen Victoria's Jahrinama (public proclamation) is mentioned by the novelist as it is relevant to the story, though it has no bearing on the life of Bhaskararao Bhave (249). Bhaskararao Bhave dies at Kashi at the age of sixty-six, when his son Ganeshpant is four years old (249-50).

Thus Naikar has rendered a great service to Indian history and Indian heritage by re-reading history in his historical novel *The Sun Behind the Cloud* and thereby rehabilitating a great Indian nationalist hero, namely, Bhaskararao Bhave, the valiant but forgotten

ruler of Naragund. The task has not been easy and so Naikar deserves generous appreciation for his patriotic service.

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Bhagabat Nayak

Basavraj Naikar's *The Thief of Nagarahalli* and *Other Stories* : An Ethical Perspective

As a professor, creative writer and bilingual critic Basavaraj Naikar has a few peers but not many equals among his contemporaries. He has made an humble entry into the existing exclusive club of academia both by his profession and vocation. Unlike R.K. Narayan and Raja Rao he has presented the South Indian ethos in particular, and situations quite Indian in general. *The Thief of Nagarahalli and Other Stories*, the finest collection of his short stories was short listed for Commonwealth Fiction Prize for the Best First Book from Eurasia in 2000. The stories in the collection are the indigenous models of Indian short story marked with episodes the story within the story, and dialogic modes that reveal touches of realism. The stories mark Naikar's scholarship, creativity, and his choice for writing largely the ignored motifs of Indian short stories in English, like man's primordial obsession with wealth and woman, human relationship, evil in different forms, social ethos, post-colonial situation, betrayal, love and experiment with native (Kannada) elements in English. In his native technique Naikar has embedded ethical values found in the traditions of a vareity of thinking in

Katharsaritsagar, Brihatkatha, The Jataka Tales, The Panchatantra and Hitopadesha. Thievery, blackmail, campus life, positioning of woman in the Indian society and the most important, sexual passion in almost all its facets; adultery, incest and rape leading to murder and punishment are abundant in their entertaining and realistic strength in his short stories, and indicate their range of emotion and situation.

The Thief of Nagarahalli and Other Stories, a collection of ten short stories selected by Naikar, is perhaps the best of his collection, because of its presentation of human relationship in its variety, and because of its Tagorean simplicity of language, style, familiarity, locale, culture and Tolstoyan theme with complex value systems that operate in the colonial and post-colonial situations. The stories range from the elemental to the social and mythical dimensions of life. In this naturalness of presentation and delineation, he has been influenced from his early age by the giant storywriters like Mulk Raj Anand, Raja Rao, Chaman Nahal, and by the trends of many Commonwealth writers. Unlike many of his contemporaries he believes in the view that Indians must write in their native brand of English and should not ape the British masters. In presenting the salient thoughts of human mind Naikar has projected a very commendable critical skill as a storywriter. His realisation of life on a variety of subjects from the mundane to the metaphysical, from politics to religion, from sexology to astrology, from agriculture to alchemy, and from prostitution to mysticism, and so on reflects his scholarship and acquaintance with the various branches of knowledge like religion, philosophy, music, mysticism, literature as found in his vast range of topics. As a social critic he understands clearly the ethical values of human life and criticises its shortcomings and weaknesses through his characters without fear or favour. In eight

stories out of ten in the anthology he has made an assessment and evaluation of his mission with a whip of conscience on the back of the society. The love scenes he depicts in graphic manner are at par with those of Khushwant Singh, Shobha De, Arundhati Roy and Vikram Chandra. The stories reflect his enterprising endeavour as they carry the literay and cultural heritage of Karnataka in particular and socio-ethical values of the Indian life in general.

The chief purpose of the author is to project the ethical values in his fictional world. The title story, "The Thief of Nagarhalli" is about a legendary thief with a proverbial success in his black art, who is a fear for the crying children, and whose fearful name haunts the imagination of the rich Desais, Patils, Deshpandes and Jahagirdars. The story has a classical gas of The Arabian Nights in its delineation of Malla's successful career of dignity and honour. The ending of the story presents his surrender to defeat, which Naikar describes with compassion and sympathy. Malla is glorified for his notoriousness in the Dharwad taluka. He lives in the house of Marigouda in the village of Nagarhalli. Off and on he remains busy in cultivation, carpentry and masonry but his purpose is to commit theft from the rich men's house. Marigouda, the shrewd and dynamic village leader, is merciful to his miserable life and in his turn Malla shows his loyalty to his patron by sharing his booty with him. The unholy Malla - Marigouda alliance could run for a few years during which Malla performed a few rare robberies being inspired by the Stevensonian spirit. Yet Malla's relationship with Marigouda's family, his bachelorhood, foolhardiness and the numerous myths rumoured about him raise our eyebrows from the ethical point of view as "...some people guessed he had married but divorced his wife, others imagined that he was unmarried and logically extended the principle to declare that he had even kept country women. Yet

some of romantic temperament secretly visualised Malla's illicit relationship with the Gouda's wife and daughters. The saintly villagers declared him to be a pious man. The man of the world had come to the conclusion that Malla was impotent" (P.10). The story presented in a colonial setting when the dare devil robbers had their adventurous activities against the rich and greedy landowners. Naikar raises his serious concern for sex and wealth to find them playing important roles in the lives of the people who commit crimes in fits of moral turpitude. While Gouda surrenders to money, gold and wealth Malla surrenders to a sense of challenge, the exciting and risky ventures of theft.

Malla's successful career was heightened by two awe-inspiring thefts. The job was terribly challenging when Malla successfully robbed off all the ornaments from a dead body by making a hole in the wall and making the dead hands clap while it was kept in a sitting posture against the wall by the relatives. By generating the Macabrian apparition with the dead hands clapping he made the relatives and villagers flee from the place and succeeded in his mission. The second mission he managed to complete by stealing a copper pitcher full of golden ornaments from god's room of Desai's house on the *Navaratri* festival day. He executed his operation with overflowing self-confidence without any hindrance by hiding himself among the oxen, and made an easy entry into Desai's house by terrorising the old lady at the knifepoint. Naikar very ingenuously sketches Malla with his exploiting the situation by creating an atmosphere of supersition among the village folk. At the same time he makes it clear how common people sometimes glorify evil persons unnecessarily just for their pleasure of talking. Thus Malla has the winning admiration of many for his superb talent in stealing; "He inspired a heroic spirit in the hearts of young men. He kindled

amorous sentiments in the minds of young girls. Thus "success" had become another name for Malla. He had taken an oath that he would stop his thieving profession the day he met with failure in his ventures" (22). The third and final incident was his failure in success. Malla succeeded in stealing the golden bowl from God Virabhadra's room in the landlord's house of Imrapur. When the landlord lodged an FIR against him "He thought of the possible torture he might have to undergo at the hands of the British authorities...." (25) and buried the golden bowl in the graveyard, which was perhaps detected by a carpenter, Monappa. Malla failed to get back the bowl from Monappa and this insulted him. He felt humiliated with the alternates and outsmartedness of Monappa. Thus accepting his defeat he disappeared from Nagarahalli putting an end to his glorious criminal career for worldly peace. "The folklorist air about the story" (Chandra, 1998:141) establishes a truth that in the socio-evolutionary process grows better and powerful than the other.

"All for Gold", the second story in the collection, deals with man's greed for gold and passion for sex as a recurring motif. Virabhadra, a dealer in pearl and jewels goes to Bellary on some business errand leaving his beautiful wife Ganga in charge of his two brothers - Virupaksi and Basavanta. But soon after his departure Sangappa, the son of a wealthy Zamindar gets a chance to see Ganga on the car-festival day at the temple of lord Kalmeshwara. Ganga's beauty becomes Sangappa's cause of uneasiness. Every night he would be haunted by Gangi's image.... Day by day his love-fever worsened until he could bear it no longer" (39-40). When he fails to get the favour of Ganga through his friend Balappa he engages Paramma, a grandmotherly lady to capture the arrogant Gangi. Naikar makes it clear how women are engaged to procure women for the gratification of men's passion for sex. Paramma leaves

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Sangappa's turban in Ganga's room in a conspiracy to make Ganga the victim of a scandal. Failing to solve her dilemma Ganga decides to surrender to Sangappa; "She felt that the only way was to entertain Sangappa that night and request him to keep himself away from her ever after. Sinning once in secrecy would not be a great problem... She would be free from all those machinations for good.. She began to imagine Sangappa in a new light. She also felt the anticipatory thrill and fear of uniting with a man other than her husband.... She began to rationalise things for herself out of her helplessness... She thought, why not enjoy it with him secretly ?" (46). With Sangappa she enjoys the night in paradisaal pleasure and feels as if their "souls were floating in the high sky without the gravitational pull of the earth" (49). Enjoying the golden opportunity Ganga is torn between necessity and ethics. When Virabhadra returns from Bellary just after an absurd dream by telepathy he believes his dreams to have come out true. He listens to the gossip of the villagers about his wife's adultery. On the principle of tit for tat he with his two brothers murders Sangappa. Ganga leaves for her father's house for good, the three brothers confess their guilt before the police, and get released from the prison when they agree to be converted into Christianity. The chief concern of the author in the story is to present man's helpless struggle against the story is based on the theme of crime and punishment that ends with a nemesis. The irony in a colonial society is that criminals go scot-free by religious conversion. This raises an indelible question mark on the ethics of the authorities in the colonial India.

Marriages are made in heaven but its bliss is achieved on the earth. But while it is performed in choice and celebration, divorces are made in rechoice and signing legal papers. Both these create enough ethical concern in every religion and society. In the story

"Her Husband Went to America" Naikar describes how one is devoid of ethical values and the other succumbs to it with emotion and devotion. Rajasekhar and Girija are the newly married couple that move to goddess Chamundi for blessing unlike their traditional counterparts. Rajasekhar's winning of scholarship for Ph.D. at Princeton University in America has excited Girija for being married to an extraordinary scholar who did not know that her husband was leaving her for good. On the other hand her love for Rajasekhar is doubled in the years of his absence and at the news of his award of Ph.D. "Girija was beaming with pride on the one hand and shirking with the thought of separation from her husband on the other" (65). Her marital ambitions are shattered when she hears from her father-in-law about Rajasekhar's remarriage to a receptionist, Elsy, from Minnesota in America and they have two children. Girija can not easily suspect her husband earlier but later realises that she has been befooled by signing the divorce papers on Rajasekhar's plea of preparing passport and visa. She only thinks how cunningly she is crumbled and betrayed by her husband. Her expectations to have a good house, car and child are crumbled like a card house. When her mother consoles her that the past experiences are like a nightmare and she should agree for a remarriage, Girija in the tradition of her contemporaries in pan Indian context says "I'll not marry again. I have married him and shall remain his wife all through life...May parents-in-law are like gods to me. I'll live as thier daughter-in-law" (77). Naikar raises the questions, if a man is allowed to remarry, what is wrong in the remarriage of a woman? Through the story the author seems to have cautioned innumerable girls who might suffer like Girija for their high ambition and deep devotion for their husbands. Their laudable sense of ethics will only provide a meaningless consolation making them muster courage and contentment in such misfortune.

"Mother's Husband" is the most interesting story that tempts the author's concern for the moral lapse and degradation of values at the lowest ebb. The theme of the story is quite Lawrentian and based on the Oedipus myth with a strange twist but little success. The story presents the traumatic experience of a mother, Kamalata alias Chandrabai alias Chandrasani that exposes the incest reminiscent of Oedipus and Jocasta. Here the son does not kill his father nor marries his mother but the mother abandons her husband Madappa for his profession of shoe making and hunting animals. She enjoys sex with her son Adivesha for his profession of dealing in pearls and gems. Naikar exposes how in Indian society family background, caste, profession and lineage are given more importance before marriage for which Kamalata regret her marriage and commits a cardinal sin. Her discovery of a wound mark on Adivesha's knee and his narrating of his parentage make Chandrasani guilt conscious. She dreams in a moment's thought how "A woman of her mother's age appeared in her dream" and said to her "you have slept with your own son, and asked her to expiate" (97). The thought of being a mother and becoming a grandmother at the same time chokes her sensation with fear and shame. She commits suicide, which is an unethical necessity in order to expiate her sin.

The story raises our ethical concern for crime and punishment from the experience of Setavi, a celestial scribe who believes that the conformity of birth and action is decided by the balance between virtues and sins earned in the past life, as envisaged in the karma theory. Her horrific consultation with the Register of Karma about the twenty-sixth skull of Lord Viswakarma's skull factory came true. When she came to know that this was the skull of her own daughter and that she was "going to have sexual intercourse with her own son..." (79) she was flabbergasted by her daughter's density.

She would be rather happy if her daughter's sin could be different from hers, like rape, murder, elopement and promiscuity. Knowing all about her daughter's past and future Setavi became the mother of Kamalta and got consoled by a voice from the void that the law of karma is a part of this cosmos. The lack of organic growth in the story is due to the consideration of ethical values in the mother-son-and-grandson complex relationship in sex.

"The Invisible Face" is based on the themes of friendship, crime, death, and man's public and private face. Further, the author highlights the worst impacts of vices like treachery and hypocrisy on man and society. The printing of fake currency notes, a contemporary issue has become the central theme of the story. Naikar appears to impress upon his readers that money is the means to an end but not an end in itself. He presents greed as one of the cardinal sins of life leading man to crime and death. Bangarsetty, a renowned merchant of Dharwad leads a life of affluence with his business. He is involved in the crime of printing fake currency notes to satisfy his greed for wealth, at the risk of his reputation. When an employee of his press, a government detective, defects and his black act is disclosed to the C.B.I., he commits suicide by taking poison. Bangarsetty's attempt to commit suicide and his struggle in the hospital to survive creates legal complexities which threaten disclosure of the names of his other accomplices. The story becomes a double irony when his accomplices - a minister, a legislator, two merchants and a landlord bribe the doctor to murder him by giving poisonous injection. Mr. Patil, the narrator of the story and friend to the doctor and Bangarsetty fail to make a bargain for the latter's life. Naikar's motive is to impress upon his readers that the criminals never spare their accomplices in the hours of danger to themselves and do not hesitate to finish the identity of their accomplices in order to keep

their identity intact. Secondly, a doctor is a public man of a noble profession but he fails to stand by his personal and professional ethics because of his greed and fear. Although the story ends with a touch of poetic justice, "There's so much about friends we cannot know and do not know" (111).

Every woman dreams of her feminine perfection for a pure happiness in her motherhood. Though it has a universal application, the Indian ladies in particular become crazy for having babies after marriage. In order to have a baby a barren woman commits crimes one after another owing to the loss of her personal ethics, and that is the concern of the author in the story "She Wanted a Child". A woman feels her life meaningless and miserable without a male progeny. Manjula, a married woman is apprehensive of losing her familial and social status for her failure to conceive during the first two years of her conjugal life. She fabricates the story of her conception when her husband proposes his second marriage. Deceiving her husband and her mother-in-law she goes to join as a clerk in the Dharwad post-office and there she gets involved with Sekhar, her young colleague. The story highlights the preference of a married woman for sex-relation with a man other than her husband with the hope of having a child. But her failure to become a mother is a double loss to her when a gynaecologist advises her a minor operation she feels scared and runs to her nurse-friend Kamala in the Dharwad Civil Hospital. Deceiving her friend she steals a baby in the guise of a lady doctor. On the way she is caught by the police and her candid confession moves the police Inspector to recommend her for less severe punishment. Obsession with motherhood often makes a barren woman like Manjula to wink at the social ethics and moral values. And that is what "She Wanted a Child" is about.

Moral depravity is the central theme of the story "Coffin in the House." Mr. Patil, a respectable man of his locality, is under

treatment for a fracture as he has accidentally fallen on the stairs of his friend's house while attending a naming ceremony. Mr. Patil, suffering in the hospital is less physical but more psychological as he is guilt conscious with the thought that, "criminals are punished properly by the police or by the God" (152). Meanwhile, his neighbours, to their pity, fear, and surprise, discover the "desiccated dead body of a girl in her mid-teens" (150) in a left out coffin in Mr. Patil's house, which the thieves had left in the wee hours of the night. Apprehending its legal consequences Mallikarjuna, a neighbour informs Mr. Patil in the hospital. Mallikarjuna cannot believe the incident when Mr. Patil narrates the tragic death of Prema, his neighbour-and-friend's daughter. Taking him into confidence Mr. Patil concedes his guilt. He discloses that he was attracted by the voyeuristic youth of Prema and raped her to death. Mallikarjuna's disclosure of this fact to his wife helps the news to spread in the locality. Everybody heaps hatred on Mr. Patil for his heinous crime and to their disgust, they get disillusioned about human personality. Naikar's comparison of Patil's personality with a snake is appropriate for his brutish lust. He also exposes the vulnerability of women to sex and to keeping secrets. Patil's arrest and imprisonment for his sexual assault on a daughter-like girl satisfies the sense of poetic justice of the readers, but his neighbours would be happy if he gets a place in the Inferno.

"The Anonymous Letter" is an interesting story which appears to be based on the author's empirical study of the situation in a university department. Here members of the department are not truly interested in academic pursuits, rather they are busy in each other's fault finding. The Professor and Chairman of the department of English of Rosegarden University is very unprofessorly, but expects his Department colleagues to have an ethical spin. Thus the conflict

between the chairman and his colleagues becomes inauspicious for ten students. The students write anonymous abusive letters to them. As a result the conflict between the chairman and his colleagues makes them simply scandalmonger. The chairman of the department remains absent for a long-time, Prof. Gangadhar notes like a primary school teacher. Prof. Balachandra's pronunciation is beyond intelligibility. Prof. Nagesh looks at the ceiling rather than at the girl's and avoids explaining the Greek and Latin terms. Prof. Sekhar is biased against the students and colleagues, but evinces a soft corner for the girl students, and Prof. Nandiswar's high-flown vocabulary makes him too young to be a university teacher. These slanders have no impact upon the teachers who rather suspect the unseen hand of a timid villain or a traitor-friend behind these. A mass protest, launched by the teachers against the Chairman leads him to confess; "I wanted to follow the American method of teacher-evaluation, but the scheme misfired" (76). They reply that teacher evaluation does not mean character assassination. In the story Naikar expresses his concern for the erosion of personal and professional ethics of the university teachers who have become the victims of arrogance. As a university professor and academician he is very much disturbed by the foul game of his equals who are avoid of academic pursuits and are at the low mark of gurusishya relationship.

"When the News Came" and "Fulfilment" are the two stories on different settings. Apart from the presentation of social and moral concerns of his other stories, the author, in these two stories has presented the suffering of one on occasions, for other's misunderstanding and social prejudices. In "When the News Came" Chennappa, a truck driver is reported dead for which "Kallavvas...an elderly woman took a small chunk of stone and broke the bangles of Rudravva and wiped the vermilion dot from her forehead" (136)

at the time of panchanama. She told Rudravva, "Now forget the past and think of the future" (137). When actually Chennappa returns the news spreads in the village that "The ghost of Chennappa has entered the village" (138) and the whole village gets deserted. With the interferences of the Police Sub-Inspector the fear and frantic of the villagers come to an end. They come to know that the dead body of the truck driver belonged to another Chennappa. The story is a mixture of humour and pathos that leaves no room for ethical which overcomes the barriers of poverty, caste and class. Bharati, a rich high caste girl secretly loves and elopes with a poor low caste boy Chanrasekhar, and finally marries him. The author makes a post-criminal case and runs away to Bombay to escape from the web of justice. Bharati's self-inflicted suffering now compels her to live with her only son Vishwanath. She only waits patiently for atonement for her guilt of deceiving her father and insulting his blue-blood. With Chandrasekhar's return after twelve years happiness comes to reign in Bharati's family. On the other hand Bharati's father becomes philosophical in lieu of his extreme conservatism. The story evokes less ethical response and more social consciousness.

Every writer of high order establishes his cadre by presenting the social and ethical values in his writings. With the exercise of his sixth sense he presents this value system consciously or unconsciously, in order to correct the follies and foibles of the society in which he lives. In the continental, sub-continental, state and provincial ramifications, a writer presents his point of view with a touch of regionalism, or natoinalism, or universalism. In Indian English literature a few storywriters in recent times have by and large presented different social issues with ethical values. The anthology, the magnum opus of the author, deals with some family matters, which excite the fury of some for the exposure of many undesirable facts and

ambiguities. In all the stories except the last two, he has shown how gold and sex cause moral corruption to men. Sometimes his portrayal of sexual passion, presented in its raw intensity appears to be quite Lawrentian. In most of the stories sex is taken for an interlude and at the same time acts as a vital force corrupting the man-woman relationship. The consciousness of sin, hell and "seventh heaven" (15) is presented through extramarital, sad and censorious references. In addition to this there are references to the South Indian customs, rituals, dress codes and food habits. All the stories bear the cinematic qualities like most of the cinematised works of world literature. Naikar believes in presenting the ethical values of human life and thinks that responsibility is a heavy word for a writer. He makes a career out of exploring and endorsing his responsibility as a social persona by disclosing the double-speaking, grafting and intriguing nature of man. Thus, the stories raise a number of fundamental issues and a number of challenging questions in their ethical perspectives.

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Anupam Bansal

Mysticism in the Poetical Works of Swami Vivekanand

Swami Vivekanand, a great mystic, yogi and a saint, herlated the birth of national renaissance in India. He took us back to the fundamental values of our culture and appealed to find the truth in *Upanishads* and the *Bhagavad Gita*. In the words of Sri Aurobindo:

The movement associated with the great names of Ramkrishna and Vivekananda has been a very wide synthesis of past religious motives and spiritual experience topped by a reaffirmation of the old asceticism and monasticism, but with new living strands in it and combined with a strong humanitarianism and zeal of missionary expansion.¹

Swami Vivekananda gave new life to Hinduism and India by making Advaita Vedanta a practical and dynamic religion capable of conquering the world. He aimed at the betterment of the world and spiritual liberation. He said : "Each soul is potentially divine. The

goal is to manifest this divinity within the controlling nature, external and internal."² He taught the people to be strong, fearless, kind, strictly moral, to conquer egoism and to know god.

In Indian English Poetry Swami Vivekananda, was the first poet to compose mystical poems. His songs, poems and hymns are the artistic expression of his unfathomable spiritual urge. He has composed poems on various subjects such as the mystery of creation, peace, meditation, Yoga, Brahman, Goddess Kali, Lord Shiva and his longing for liberation etc. All these poems are soaked in spiritualism and mysticism. The divinely inspired saint realized God within his heart and felt oneness with all animate and inanimate objects. 'In Search of God' he says :

In rapture all my soul was hushed....

The heart of my heart opened wide, O Joy, O bliss,

What do I find ! My love, my love, you are here,

And you are here my love my all ! And I was searchign

Thee ! From all eternity you were there Enthroned in majesty³.

Swami Vivekananda firmly believed in the oneness and omnipresence of God. He believed that the entire creation is pervaded by the same divinity. In the poem, 'To A Friend', he reveals his divine experience : "From highest Brahman to the younderworm, And all the minutest atom, Everywhere is the same God, the All-Love, Friend, offer mind, soul, body, at their feet."⁴

Swami Vivekananda had the opinion that the welfare of humanity should be the top priority of a devotee. The only way to worship God is to serve his creation and to make an end of all dividing tendencies. His poem, 'The Living God' reflects this belief : "Ye fools ! who neglect the living God And His infinite reflections

with which the world is full, While ye run after imaginary shadows,
Him worship, the onlly visible ! Break all other idols !"⁵

The poet desired earnestly to get rid of delusions and to realise the supreme. He aimed at the attainment of pure, passionless, detached and desireless existence. He said to Sister Nivedita, "The Mother herself is Brahman. Her Cure is blessing. The Heart must become a cremation ground - pride, selfishness, desire all burnt to ashes. Then and then alone, will the Mother come."⁶

Illusion of Maya is the greatest obstacle in the realisation of God. If we are able to remove veil of Maya, we can realize that God and Man are one. The material world offers a diversion before us in the shape of body, sex, caste and creed etc. But we have to make our mind realise that we are *Brahma*, the Bliss Absolute. Swami Vivekananda realised his true self and became free from the bondages of Maya. His songs are replete with joy, bliss and spirituality. In 'A Song I Sing to Thee', he expresses : "Calmed are the clamours of the urgent flesh, The tumult of the boastful mind is hushed, Chords of the heart are loosened and set free, Unfastened are the bondages that bind."⁷

Self-realisation is God-realisation. The mist of Maya dissolves through concentration and meditation. God is truth, He is eternal and is behind the ever changing phenomenon of the world. He is the immutable centre of endless mobility. Swami Vivekananda realised that the Supreme reality is God and this world is unreal. He reveals this ultimate truth in the poem 'Misunderstood'. "This world's a dream Thouth true it seem. And only truth is he the living ! The ream me is none but He And never mother changing" !⁸

Swami Vivekananda was a transcendentalist. He saw himself in all things and all things in Himself. Love for God can be achieved through renunciation. Repeated practice of meditaiton awakens our

coiled up power or Kundalini. It is the state of ecstasy and divine wisdom may be attained through it. 'In Search of God' Swamiji says : "A gentle soft and soothing voice That said 'my son', 'my son' That seemed to thrill in unison With all the chords of my soul."⁹

The soul is invisible, immortal and impenetrable. A person who loves his own self, sees the same self in all beings and attains his supreme goal. Swamiji reveals the true nature of self in the poem, 'To My Own Soul'.

In thee is friendship, faith,
For thou didn't warn when evil
Thoughts were brewing
And though, alas, thy warning thrown away,
Went on the same as ever-good and true.¹⁰

Due to our ignorance we can't perceive and realise the Divine essence in nature. When one is free from the delusions and experiences, freedom from birth and death, the supreme truth that 'I and Brahman' is revealed to him. In "The Song of the Sannyasin" Swamiji writes :

No more is birth,
Nor I, nor thou, nor God, nor man.
The 'I' Has All become, the All is 'I'
And Bliss know thou are That, Sannyasin bold !
Say
'Om Tat Sat, Om' !¹¹

Swami Vivekananda, the great mystic poet had an ardent optimistic attitude. He believed if a person is true, pure, pious, compassionate and virtuous, he will surely gain victory. The pleasures

and pains are not a permanent feature in life. They come and go. We should not be affected by them. In his poem, 'Thou Blessed Dream', he expresses :

If things go ill or well-
 If joy rebounding spreads the face,
 Or sea of sorrow swells -
 It is a dream, a play.¹²

Swamiji firmly advocated that the Union of the individual with the supreme soul is possible only either by work. (*Karma Yoga*) or philosophy, (*Jnana Yoga*) or Worship (*Bhakti Yoga*). *Karma Yoga* is the yoga of action. Swami Vivekananda was immensely influenced by the teachings of the *Gita*. He believed that the action should be done with the spirit of detachment, dedication, non-violence, brotherhood and sacrifice. In the poem 'To the Awakened India' he writes : "Awake, arise and dream no more! This is the land of dreams where Karma weaves unthreaded garlands, with our thought."¹³

The *Jnana Yoga* leads to liberation. A person who attains divine wisdom rises above his self and selfishness. We work with devotion without expecting anything as a return. *Bhakti Yoga* is the path of devotion to God. It leads man to truth, freedom and union with God.

Swamiji never treated death as something horrible. It is also the incarnation of the Eternal. God is responsible for creation as well as destruction. He had mystic vision of the pervasiveness of God in nature. He fills the divine presence in the moonlight, sunlight, stars, morning, evening, night, in sea, rivers, in the melodious songs of birds, in the innocent faces of children and in mother's affection.

In the following lines he beautifully expresses the immanence of God in nature :

The moon's soft light, the stars so bright
The glorious orb of day,
He shines in them,....
In nature's beauty, songs of birds,
I see through them - it is he.¹⁴

Swami Vivekananda poems are remarkable for their lyrical qualities, intensity of feeling and spontaneity. A powerful undercurrent of mysticism and spiritualism flows through them. The lyrics like 'The Dance of Shiva' and 'Shiva in Ecstasy' exhibit superb lyricism. Swamiji's poems are also remarkable for the use of rich and beautiful imagery. The use of metaphor, simile, personification and mythological images enhance poetic beauty of his mystical poems. Nature imagery is abundant in his poems. Light and water imagery is very prominent in his poems. Light symbolises knowledge, hope and freedom from darkness. In the poem, 'Kali the Mother', the extinguishing light symbolises destruction of the world. Water symbols like streams, rivers, ocean, waves, rain and flood etc. show the ever changing aspect of material life. 'Ever rising, ever falling with the waves of time, still rolling on I go, from fleeting scene to scene ephemeral with life's currents ebb and flow'¹⁵. The poems like 'The song of the Sannyasin', 'To the Fourth of July', 'To A Friend', 'The Cup', 'The Song of the Free', 'Shiva In Ecstasy' etc. are replete with beautiful imagery. Swamiji had a command over English language. His poetic style is characterised by simplicity, spontaneity, sublimity, harmony, grace, melody and music. Undoubtedly, Swami Vivekananda was one of the greatest mystic poets in Indian English Literature. He was

an illuminated, inspired and divine soul. Sri Aurobindo rightly said:

Swami Vivekananda was a soul of puissance, if evern there was one, a very lion among men. We perceive his influence still working gigantically.... something leonine, grand, intuitive, upheaving, has entered the soul of India, and we say, Behold ! He still lives in the soul of his Mother and in the soul of her children.¹⁶

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Dharminder Singh

Treatment of Autobiographical Strain in Henry James's Novel *Washington Square*

Washington Square (1881) is the fifth novel written by Henry James. It was written shortly after Henry James had come to live in London. It marks the culmination of James's apprentice¹ period as a novelist prior to the onset of his generally regarded mature period with *The Portrait of a Lady* (1881). All put together, this novel is regarded as a small masterpiece which forms the ideal introductory book for the reader who does not know James's fiction in as much as it has several of James's characteristic preoccupations. These preoccupations in the form of basic features include the element of autobiographical strain and its presentation through the point of view and evolved consciousness of his characters in reference to places and scenes, the escape motif, and the 'international theme' for which James is exclusively renowned.

The autobiographical strain in this novel is revealed through the point of view of Catherine Sloper.² She is an intensely humble, plain, virtuous girl who is courted and swayed by an unscrupulous adventure. Morris Townsend who wants to marry her for the stake of her money. Intellectually and morally she was too immature to

see through the tricks of fox-like cunning people. The chief among such persons was Townsend who presented himself as having devotional eyes which "made her think of a young Knight in a poem."³ In point of fact, he was an unscrupulous and cruel mercenary and since her experienced father, Dr. Austin Sloper had found out his true character as a bungler so he refused consent and permission. She felt frustrated and evinced circumscribed thinking because she misinterpreted her father's experience based suggestion to avoid Townsend and she told Morris that she felt separated from her father not because of any sense of injustice but because of her immature feeling that "he is not very fond of her" (P.109). In autobiographical terms, like her creator, Henry James, Catherine was the humble person. She could express herself only indirectly. Though she had lively interest in "fine dresses, she had not a grain of coquetry" (P.11). She was to inherit a lot of money but she possessed small intelligence, shy and quiet, she was devoted to her father. At the same time she was a person who held the opinions firmly. Mrs. Almond, another of her aunts said to her : "she doesn't take many impressions; but when she takes one she keeps it" (P.88).

In autobiographical terms, the description of manner and places in this novel are affectionately nostalgic - "this was the New York of James's own childhood."⁴ Besides that this novel incorporates memories of James's birth site New York, it has its origin in a real-life anecdote when the idea was first suggested to the novelist by Fanny Kemble (1809-92) an actress and a friend of his. She told James that her feckless brother had once been engaged to a dull girl who was to inherit a fortune from her father. The young man was interested in the girl only for the money and when "the father threatened to disinherit her if she married Kemble, the young man yielded her."⁵ The father died, the girl inherited her money, and ten

years later Kemble returned to England from his travels. He visited the young woman but she set him away, though she never married any one else. *Washington Square* built on this incident bears close similarity with Henry James's relations with Mary Temple with names and roles reversed.

After undergoing bitter experience Catherine Sloper came to develop her consciousness. She was a simple firm-minded daughter of a prosperous medical man, Austin Sloper. An unscrupulous mercenary named Morris Townsend came in her life, offered to marry her but, as it came to be known later, only for her money. To begin with, he fascinated her but eventually she became mature in understanding and could see through things and people. It was especially after her return from a brief tour of Europe but more significantly after the death of her father, Townsend returned as a fat and bald widower but this time she rejected him thoroughly. Earlier, she could not appreciate the liberal nature of her father when she considered him "old fashioned" (P.53). By then she had clearly understood that Townsend had ruined her life and that she had unwarrantedly added to the troubles of her well-meaning father. At the same time Catherine had understood her aunt Mrs. Lavinia Penniman who violated the trust of her brother because she had urged her niece to elope with her suitor. So much so that Catherine saw Lavinia's characters as one who combines "the zeal of ten prompter with the impatience of the spectator" (P.42). She regretted having bothered her father and for foolishly admiring the refinement of Townsend as also for having lied to her father who had asked her if she knew any person named Morris Townsend.

After Catherine's return from Europe with her developed consciousness she could see clearly that "Townsend had trifled with her affection" and that "there was something dead in her" (P. 136)

because of him. At the same time Catherine had understood how money could prevent the possibilities of human relationships. With this developed consciousness her most decisive action was to refuse Morris Townsend and to reject his proposal for friendship. In this way Catherine could rise above self-pity but never above suffering which was caused by the permanent scar of evil. In this way Catherine came to acquire a kind of moral strength and wisdom though regrettably her life remained sad primarily one of wasted sensibilities all because of her immaturity.

Secondly, as a sophisticated observer blessed with the contours of what he saw around, Henry James revealed the autobiographical strain in his novel through places and scenes. His fascination in this regard has its roots in early childhood and then the images remained in his tenacious memory. One such experience, if not the first, goes back to a glimpse of the place Vendome that got "framed" in his mind through "the clear window of a moving carriage"⁵ when he was sitting in his mother's lap as a child. Significantly, by the time of writing *Washington Square* James had cultivated expertise in conveying great deal by a simple stroke. Notably, this novel was the only one to be named directly, after a place, and gives the reader an opening clue. Catherine resides in Washington Square and at the start of the book a question arises whether she will ever be able to escape this place. Despite her joyless trip to Europe in the company of her father to bide time and to show her better things in life, the answer is that she does not. In regard to the importance of place, Dr. Sloper's change of residence serves as a metonym for contemporary change as also that it is significantly autobiographical.

Besides places and scenes their spirit is revelatory of the autobiographical strain in this novel. In view of the fact that his novel begins and ends referring to a particular item of foliage in the ailanthus

trees which fill the square. Dr. Sloper told Catherine that as an infant she used to sniff this foliage. At the beginning, this ailanthus grove refers to James's own associations with it as an autobiographical tinge. In this regard, the infant sniffing at the odour of these trees extended to James himself. There are hints that perhaps James did not very much like the smell yet he was "not yet critical enough to dislike them" (P. 13). At the end of the book we find, this time the adult Mrs. Penniman who appears, like James, still to lack that critical capacity as she could be seen often "at the open window and inhaled" (P.142). In another scene following Townsend's jilting of Catherine where Mrs. Penniman tries to persuade Catherine to unburden herself because that will relieve her. Here, interestingly enough, she reminded Catherine of Shakespeare's lines in *Macbeth*, the grief that does not speak ill and this suggests that Catherine should express her sorrow in words, otherwise it will overburden her heart and cause it to break. Swayed by this imaginative mind he moves from England to New York to highlight his keen sense of place connected with memory. He is perhaps reminded imaginatively that the place near the grass on the way side of the canal that it might have gathered some moss and taking a cue from the element of moss, James refers to the circumstances of Dr. Sloper's life which might have a similar sight to present because of his sadness. Thus, an advice to Catherine to this effect has at once a universal validity as well as particularly of James's views as a writer and hence it has autobiographical significance.

In as much as *Washington Square* is a small masterpiece, the third revelatory element of the autobiographical strain, called the escape motif has been harnessed through subtle suggestiveness. Catherine, initially devoted to her father, came to misunderstand his healthy intentions and tended to escape from the self-created

unpleasant situation. This feeling overwhelmed her because she could not distinguish between good and evil when she formed ignorance-based "wrong judgement about her fine father and saw goodness in the nominal villain Lavinia Penniman and the fortune hunting eat Morris Townsend absorbed in underplay." After her return from Europe where her father had taken her for distraction and healthy impact she lets us know that "nothing is changed...but my feeling about father" who does not care and "now I don't care either....I have come to be married--that's all I know" (P.107). She was gripped by the urge to escape without knowing that she will only land in a trap.

Morris Townsend, a briefless trader and a dubious cheat in connivance with his silly aunt Mrs. Penniman, had lured Catherine into promise of marriage. Besides being impelled by her own passion for the showy tempter she was prompted by her childish aunt to run away with her suitor. Meanwhile her father had found out that Townsend was good for nothing and volubly disapproved him. This looked unpleasant to Catherine and she was likely to marry him but he himself left the city making lame excuses. During Townsend's long period of absence Catherine could recognize that Morris was one who had the "inherent power in him to spoil or hamper the life of other people"⁸ in self-interest. After the death of her father Townsend, now a fat, bald widower returned through the untrustworthy Mrs. Penniman but this time his proposal was tuned down refusing even to be his friend. Eventually, she abandoned the idea of marriage. Thus, the plain, mute, tenacious heroine could escape from being further harmed though only when nothing much remained to be harmed.

Then again, the autobiographical strain is revealed through the 'international theme'. Though there is no direct conflict between

America and Europe is this novel, it is emphasized that most of the Americans who are compared by a dogmatic morality stay in America; but if they go to Europe, their major concern is to protect themselves from any personal involvement. Morris Townsend moves about outside America and Catherine who felt attracted to him and could not see through his villainy despite her father's wise advice, got her life wasted vastly through him. Europe, the setting and theme of most of James's later fiction, is here only glimpsed with the limited purpose of showing its effect in those who visit it for distraction and seeing new things in their cultural background. Europe, said to be a source of hope and glory, besides newness, was used by Morris to dazzle innocent Catherine, and her father wanted to use it as a convenient refuge. And so he had whisked his daughter to free her from selfish outsiders such as Morris Townsend.

After Catherine's wandering through foreign galleries, Churches and avenues in the company of her father, she did not look fundamentally changed but she appeared to be more self-assured. Significantly, she looked "more mature" (P. 107) to Mrs. Penniman and for herself she could recognize her aunt's silly maliciousness and was left in doubt that "Morris Townsend had trifled with her affection" as a result of which there came to be "something dead in her life" (P. 139). Everything looked dark and by the end of this novel a fairly difficult moral dialectic came to be discovered especially when complex men stood exposed and her father, Dr. Sloper left a vacuum though she could not fully understand during his life. Naturally therefore, her developed consciousness held up a fine mirror to her own nature and she came to know what was around her and she could take her own decisions. In this respect, we discover the autobiographical strain as James is found sharing the belief of his philosopher father who, as his novelist son was to write, insisted on

that "what we were to do...was just to be something...unconnected with specific doing, something free and uncommitted, something finer."⁹ Eventually, when Catherine was emotionally exhausted on realizing that long years of her life had been wasted she found sustenance in the understanding that she was not a superficial person as Mrs. Penniman was, she could see through the calculated dishonesty of Townsend and finally reject him even on terms of friendship. Thus, she resolved to sit down in the parlour at the close of the novel "for life, as it were" (P.151) rather than run after mirages.

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¹Though short in length yet it is by no means a slight novel in depth. For all its shortness, it narrates the story of life and lucid essence of what James thoughtfully considered the minimum constituents of a great novel.

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Sunita Siroha

Fire And the Wheel :

A Study of Ibsen and the Modern European Drama

The shape of modern European drama took its distinct form with the plays of Henrik Ibsen and Anton Chekhov. Both Ibsen and Chekhov have won international fame and lent new dimension to drama. Let it be said emphatically that their dramatic works are a constant exploration of new hidden meanings. They have helped modern man in discovering the true nature of human psyche and claims and counter claims of the individual vis-a-vis society.

The present paper intends to deal with the impact of Ibsen on modern European drama briefly in order to see how Ibsen imparted a mysterious gleam to the art of the dramatist. It has been rightly observed that Ibsen was the first great dramatist to write a great tragedy in ordinary everyday prose. When he wrote his first drama in 1849, people thought of tragedy in terms of verse play only. Prose was considered to be the fit medium only for writing comedies. But it was Ibsen who broke this myth and wrote a highly remarkable tragedy *Ghosts* in 1881 in ordinary everyday prose. The publication of this great tragedy served as a guide to the course of the future of modern European drama.¹ Before this attempt is made it would

be in the fitness of things to touch briefly some of the prominent aspects of Ibsen's dramatic art. Henerik Ibsen was a Norwegian dramatist who was born on March 20, 1828. After passing through an intense fire of adversity and humiliation Ibsen concentrated on the importance of individual will in his plays. His formative years in Bergen proved very crucial because it is during these years he moved quietly, almost silently towards the art of drama. His early play *The Feat at Solhaug* had been extremely successful with audiences. However, many critics condemned it as a confused play while other found in it strong indications of his later psychological dramas. The fact of the matter is that with this play Ibsen moved towards a clarity and wrote *Brand* which was a milestone in cultural history. His extremely fruitful years in Italy made him realise that the conflict between the individual and society was to be the main component of the thematic design of his plays. With *Pillars of Society* Ibsen wrote a novel play which was a perfect combination of realism and psychological rendering of human experience. Hans Heiberg has a point when he says :

But with *Pillars of Society*. Ibsen took a long stride forward in the direction of the kind of writing that was to become his own. He had still not achieved the supreme combination of realism and simplification which came to mark his masterpieces. The play has many disfiguring scars from his battle with the material in particular, he had not yet managed to limit it and there is far too much of it for a simple play.²

It would be relevant to point out here that the tradition of social drama received a big boost with the publication of *Pillars of Society*.

and many prominent critics like Mary McCarthy, Raymond Williams, Einar Haugen, John Gassner and Christopher Bigsby have written extensively about the impact of Ibsen on modern European drama. It is also quite pertinent to examine what Arthur Miller says about Ibsen's realism and his distinct contribution to the development of dramatic form :

What is precious in the Ibsen method is its insistence upon valid causation, and this cannot be dismissed as a wooden notion. This is the 'real' in Ibsen's realism for me, before he was, after all, as much a mystic as a realist. Which is simply to say that while there are mysteries in life which no amount of analysing will reduce to reason, it is perfectly realistic to admit and even to proclaim that hiatus as a truth. But the problem is not to make complex what is essentially explainable; it is to make understandable what is complex without distorting and oversimplifying what cannot be explained. I think many of his devices are, in fact, quite arbitrary; that he betrays a Germanic ponderousness at times and a tendency to overprove what is quite clear in the first place. But we could do with more of his basic intention, which was to assert nothing he had not proved, and to cling always to the marvellous spectacle of life forcing one event out of the jaws of the preceding one and to reveal its elemental consistencies with surprise. In other words, I contrast his realism not with the lyrical, which I prize, but with sentimentality, which is always a leak in the dramatic dlike. He sought to make a play as weighly and living

a fact as the discovery of the steam engine or algebra. This can be scoffed away only at a price, and the price is a living drama.³

What Arthur Miller says here is extremely relevant because it throws light on the complex nature of relationship between the thematic design, romantic structure and the realistic problem presented within the teeming mass of reality throughout Ibsen's dramas. It will not be an exaggeration to say that the realistic problem drama found its true exponent in Ibsen.

However, the moot question remains : what sort of realistic problem drama was being given a typical structure by the dramatic imagination of Ibsen? If Ibsen's letters written during the 70s are examined critically it becomes quite clear that Ibsen was trying to embrace the entire range of social values with a special emphasis on the significance of liberty of thought. Ibsen in fact conceived the basic idea of liberty of thought when he was in his teens and his formative years in Bergen played a decisive role in his mental make up. It is also quite important to note that Ibsen was "like a shy little marmor" when he came to Bergen but his peculiar experiences there enabled him to acquire what has been called as "the wide vision". It is true that his life in Bergen and his early struggles in Kristiania made him realise the nature of defeat but at the same time it served as a trigger to his creative imagination and thus the circumstances hammered him into an arch individual who altered the very nature of modern European drama.

The primary intention of the present paper is to emphasise the fact that the questions of liberty, individualism, will-power and compromise with circumstances lay thick on the dramatic imagination of Ibsen who was absolutely against the embittered abuse of socio-

economic compulsions. That is why one finds characters like John Gabriel Borkman, Rosmer, Rebekka, Hilde, Mrs. Solness struggling with these questions which constitute the major part of modern consciousness of the community.

It would be in the fitness of things to refer to what T.S. Eliot says about Joyce's use of Homer's *Odyssey* in his immortal classic *Ulysses*. In his essay, "Ulysses, Order and Myth (1923)", T.S. Eliot pointed out how Joyce's technique enabled him to give a distinct shape to "the immense panorama of futility and anarchy which is contemporary history." Further highlighting the importance of Joycean discovery of the mythic method Eliot comments : "It is, as I believe, a step toward making the modern world possible for art."⁴ It must be said at once that this world could not be possible without Ibsen as Joyce himself categorically asserted that "the best authors of any period have always been the prophets. The Tolstoys, the Dostoevskys, the Ibsens - those who brought something new into literature."⁵ "Something new" here may mean, that these great artists were primarily grappling with social problems via psychology. In other words, they demonstrated the inadequacy of the traditional methods which had been adopted in the past for resurrecting the contours of consciousness. They believed that the individual consciousness has to move through an ever widening circle of conflicts and the individuals problems have to be examined within the framework of the transcendental and missionary reality. There is always a flaw in the structure of reality which has to be confronted with the help of psychological penetration and by way of recreating the configuration of a larger cultural context. Ibsen's plays force the dead to acquire the stage of awakening. To quote from *When we Dead Awaken*

Professor Rubek (defiantly) : 'I'm an artist, Irena. And I'm not ashamed of that weakness that perhaps adheres to me. For I was born an artist, you see - And I'll never be anything else but an artist, anyhow.

(*When We Dead Awaken*, Act-II)

This itself serves as a telling comment on the nature of the artist who is constantly engaged in highlighting the gulf between the actual and the ideal. To say the least Ibsen's dramas are highly sophisticated and provocative and they are known for their peculiar richness and power.

Pillars of Society occupies a special place in the history of modern European Drama. It appeared in 1877 and was followed by *A Doll's House* in 1879 and *Ghosts* in 1889. The publication of these three plays by Ibsen introduced a new element in the art of European drama. From romantic fantasy or as Henrik Ibsen called it a 'caprice' to realism, from realism to stark realism from stark realism to symbolism - this reflects the course of development in the history of European literary tradition. Artists like Flaubert, Turgeneve, George Eliot, Henry James and Chekhov were also primarily concerned with the impediments which play havoc in the process of self-realization. It will not be an exaggeration to say that in the later half of the nineteenth century almost all writers were primarily dealing with the root cause of contradiction in human nature in order to define the conflict between the old beauty and the new truth, between flesh and spirit, between the social demands and the role of individual will. What is peculiar in the case of Henrik Ibsen is that by introducing two new elements - modern settings and prose dialogue Ibsen was trying to project an apprehension of reality which derived its source of strength from his own spiritual life. In a

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letter to Edmund Goss Ibsen vividly describes his artistic dilemma. While commenting on the composition of *Emperor* and *Galilean* Ibsen writes :

I am putting into this book a part of my own spiritual life, what I depict I have, under other forms, myself gone through, and the historic theme I have chosen also a much closer relation to the movements of our own time than one might at first suppose.....I have kept strictly to history..... and yet I have put much self anatomy into the work.⁶

What Ibsen says here is very crucial to understand the nature of European drama. Before Ibsen arrived on the literary scene the European drama suffered from an enormous ambiguity. After Shakespeare, no dramatist worth the name dealt with the "positive world of philosophy" artistically. Seventeenth and eighteenth century drama in England lost much of its shine because the dramatists could not portray the complex interplay of inward and outward spiritual and material forces in their plays. It would not be wrong to say that no dialectical tension can be seen in the very structure and texture of these plays. Moreover, the early part of the nineteenth century did not produce any major playwright though of course it produced some major novelists. The implication of this historical fact clearly suggests a void in the history of drama. However, the intellectual life in the later part of the nineteenth century did contribute in a significant way to the development of the dramatists art. For instance, Hegel's *The Phenomenology of Mind* and John Stuart Mill's *Utilitarianism* had a peculiar impact on the dramatic imagination of Ibsen in 1873 Ibsen. When the Danish critic Georg

Brandes sent a copy of Mills' *Utilitarianism* to Ibsen in 1873, Ibsen wrote back :

Now, as to Mill's pamphlet! I don't know whether I ought to express my opinion on a subject in which I am not an expert. Yet, when I remember that there are authors who write on philosophy without knowing Hegel, or without any knowledge of German scholarship in general, many things seem permissible. I must candidly confess that I cannot in the least conceive of any advancement or any future in the movement represented by Mill. I cannot understand your taking the trouble to translate his work, the sage-like philistinism of which reminds me of Seneca and Cicero.⁷

It is quite intriguing to note that Ibsen brings in Hegel to express his sense of dissatisfaction with Mills' philosophy. Brian Johnston has a point when he says that 'the conjunction of Hegel and John Stuart Mill in this passage is worth reflecting upon because it represents the classic confrontation between continental rational idealism and Anglo-saxon pragmatism, and very clearly indicates to which tradition Ibsen belonged.'⁸ From this it becomes clear that Ibsen was primarily concerned with the problem of philosophic vision which must permeate the dramatist's art. At the same time it also points out that he did not find any positive assertion of individual will in British intellectual life. It is true that Mills' philosophy did catch the imagination of novelists like Dickens and Thackeray but it must be said at once that these writers were highly critical of Mills' views. The fact of the matter is that the evolution of modern European drama was viewed by Ibsen as a painful process because the dramatists realized that social political factors and bigotries of

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institutionalised religion stultified the growth of human personality and the idea of freedom was nearer to illusion than to reality. That is why Ibsen thought of asking certain critical questions in order to renounce the meaninglessness of social conventions which had become completely outdated. Hypocrisy, commercialisation and the intolerable burden of disbelief destabilised the process of growth, emancipation and the ideal of freedom. The individual mind found itself surrounded by isolation and the sea of faith lost its lustre. Such crucial philosophical questions haunted the heart of Ibsen's dramatic vision and he was compelled to explore the identity of human race in his plays which gave a new direction to modern European drama.

It is also extremely interesting to reflect that the nature of modern European drama was determined by the process of passing through phases of reality and sublimity. The constant struggle between reality and sublimity, superstition and enlightenment, hypocrisy and pure insight, non-ethical considerations the ethical self-consciousness contributed in a significant way in determining the contours of modern European drama. That is why one finds a perceptible change in subject matter and method between the plays written in the later half of nineteenth century and plays written before the advent of the nineteenth century. To say the least Ibsen's dramas are highly sophisticated and provocative and they are known for their peculiar richness and power.

References

¹Ghosts was about ordinary people belonging to middle class but other tragedies written before Ghosts were about kings and queens, princes and princesses. It is also important to note that Ibsen's plays were not received with affection and warmth when

they were performed in London in the 1880s. For instance, W.L. Courtney, the drama critic of the Daily Telegraph was highly critical of his plays and pointed out that they were :

ingularly mean, commonplace, parochial... as if Appollo, who once entered the house of Admetus, were new told to take up his habitation in a back parlour in South Hempstead. These may be tragedies in South Hempstead, although experience does not consistently testify to the fact; but, at all events from the historical and traditional standpoint, tragedy is more likely to concern itself with Glamis Castle, Metrose Abbey, Carisbrooke or even Calron House. Terrace

Quoted by Michael Meyer, "Ibsen : a Biographical Approach" incl. in *Ibsen And the Theatre*, ed. Errol Durbach (Londong : Macmillan, 1980), 15.

²Hans Heiberg, *Ibsen : A Portrait of the Artist*, trans. John Tate (London : George Allen and Unwin Ltd. 1969), 196.

³Arthur Miller, "Introduction" *Collected Plays*, First Indian rpt. (New Delhi : Allied Publishers, 1973), 22.

⁴T.S. Eliot, *Selected Essays* (London : Faber and Faber, 1964) 228.

⁵Stanley Sultan, Eliot, *Joyce and Company* (Oxford : Oxford : University Press, 1987) 51.

⁶Henrik Ibsen, *Letters and Speeches* ed. by Everd Sprinchore (New York : Hill and Wang, 1964) 137.

⁷Quoted by Raymand Williams, *Drama from Ibsen to Eliot* (London : Chatto and Windus, 1954), 62.

⁸Brian Johnsto, *The Ibsen Cycle : The Design of the plays from Pillars of Society to When we dead Awaken* (Pennysylvania : The Pennysylvanya State Univ. Press 1992) 37.

Manoj Dhiman

Family as Value:

An Assessment of Three Canadian Short Stories

Diversity may be social, cultural or political in nature but it is not without an undercurrent, which ultimately becomes the linking factor even amidst challenges. The Canadian multicultural mosaic is an interesting area of study and the reader finds a colourful kaleidoscope of styles, situations and locations in short fiction vividly. Three Canadian stories taken up for analysis invariably display a research for filial joy across diverse experiences. What is most interesting is that the stories highlight on the one hand a sense of loss and on the other a search for the same as compensation or relief from the loss.

The first story is "In the Quite of A Sunday Afternoon" written by M.G. Vassanji. Mr. Black is an orphan and half-caste brought-up by an Indian family as a half-servant and half-son. He is adopted as a son-in-law at home by Hussein, nicknamed as German and Good Kulsum after he is married to their daughter, called Baby, 'blubber' and a frigid female, who is most interested in eating or sleeping. Black marries her in order to gain respectability. He being an orphan craves to raise a family in order to complete the picture of respectability but can't. He couldn't father a child for her

unmanageable blubber. Naturally, he was attracted towards another female a 'samosa seller' Zarina, who lives with Roshan, a woman of free ways. Once he touched Zarina just to show his interest in her but got a rebuff. She would not entertain any passionate proximity, however she was willing to become his 'second wife' because she had a son from her late husband and was worried about him, who now needed a father's care and guidance. As Roshan assured him about Zarina that "she is (was) good and fertile. The boy is giving her a hard time. He needs a father, a man he can fear and respect," Black saw a chance for him to raise a family. Still he is not sufficiently motivated, so Roshan challenges his manhood, "They say you are henpecked. Follows her like a tail." Black replied that he didn't need a second wife, as he was satisfied with Baby. Roshan became sarcastic, "Ho ! Who says ? Why don't you have children then, tell me !" (47) This makes him conscious of his male ego and he starts thinking about going away with Zarina. But German is on guard; he sits at the doorstep and Black cannot carry any of his belongings. If he decides to go away, he will have to go only with clothes on his body and a few shillings jingling in his pocket but, of course with the hope of raising a family which may bring to him true respectability, a sense of belonging to someone, an identity, a value based recognized social life, where he has an anchor, which will become the purpose of life that he should live for someone besides himself.

David Bergen imagines a non-sexiest world of "father-mother and people" as approved by the United Church in the story "Where You're From" in which sexual morality is not a standard. Only procreation matters. People are not from any place; they are from the source of birth. Geographical identity or any other kind is superficial.

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Tom is living happily with his wife Bea in Canada. His brother Timothy returns to Canada after seven years on a mission from Indonesia. Several changes have taken place in the society since he had left. Parents have passed away. Timothy does not carry memories; he is blank and lives in the present. He asks Tom about his wife but the other replies, "Good" and changes the subject. Timothy was a pilot so he always looks above and his surroundings to check for the obstructions. He takes Bea's hair in his hand and admires. Perhaps he is out of character; he surprises himself and others by his action but Bea likes this. "She doesn't mind being brushed, jostled, bumped, fondled or caressed." When he came, she threw her arms around him and embraced very hard. But it raised Tom's eyebrows. Timothy loved Bea's hair. Perhaps Tom also married Bea for her hair.

Timothy has a purpose of life - social service. Tom also has one; he was a nurse, later turned a storywriter. But Timothy seems to have lost all sense of purpose. Long back he had a story from missionaries who accidentally killed a hungry village boy, who was stealing grain from their house and he lost interest in raising a family. Timothy had wept and this had decided his life's goals. With the death of the boy he felt a name being washed away. So are other names. It is the reality. "What is identity?" He thinks, Does it mean the question of belonging to the source of origin or sustenance or the purpose i.e. action? Perhaps we are from nowhere or we are only from the mother's womb and we all belong to action and the present. At present he is from Indonesia, his home but that's not true. Identity does lie in the name but his individuality submerges in the work, one does. For it is there that one feels thrill or pleasure, the sole objective of life, which creates any identity, because in Nature man is born all naked, feels naked without any mark. Through

action he creates an identity for himself; name, home or nation are not those marks. Such idea comes very close to the theory of karma in which not the relationship but the value of action holds the key and such action is not clad in any garb, good or bad, moral or immoral. All are just actions; activity is the way of life.

Timothy gave Bea gourd shells, he had brought from Indonesia where it is known as a sex symbol, a sign of strength or fertility. Danis wear it round the waist. Timothy tells Bea a story about tribal people and leaves Bea wondering or guessing that Timothy could fertilize a woman, make her conceive. The hollowness of the gourd shell is symbolic. Bea is hollow for she hasn't conceived. Gourd is symbolic of emptiness surrounding our lives. Neither place, nor position nor name nor anything else is our identity.

Timothy didn't live with them but he was Tom's only family, for Tom had no children. The next day they all go to the beach, where Tom sits back but Timothy and Bea play with the waves, ride the crest and play horse on each other. Later she applies lotion on Timothy's body and says, "It is burning". Bea was obviously attracted to him and also made him want her. Tom felt 'burning flesh' He noticed their linking for each other. At the time of departure Bea held Timothy hard for a long time. Tom noticed how Timothy liked Bea and she had appreciation for him. This excited Tom for two reasons : one, as Tom said, "he was robbed," and "he had no place. But he had liked you. Around you he was almost ready to remember who he was." Secondly, he had nurtured optimism that the Gourd shell would cast magical effect on Bea who would be made fertile to bear children perhaps by Timothy himself : Tom says nothing, only understands and silently approves of it. In excitement he runs naked in the backyard and "dreamed that Bea and Timothy had had a baby. I told Bea about in the next day. She just laughed." It shows

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that it is through attachment in love that one finds a purpose to which one can also belong. Bea laughs, which displays irony as if she were likely to say, "yes, your dream almost come true". Tom could not father a child but Timothy with his magic did it. After all he was Tom's family and he only assisted him - a new family was in the making.

The third story baffles normal socio-moral sense. Hollen Rubinsky writes "Rapid Transist" Harriet, Bill and da are the three characters. Harriet is pregnant from a lover who died of leukemia. Her dad is not so old but he is sick, mentally and physically. He has a tremor of the hands that shiver up to his neck. When Harriet was ten, her mother remarried and deserted them. Her da was so badly shaken that he lost grip on himself and became like a lost child, who is always searching for "Mommy". Harriet too lost her mother when she needed her most to tell her what was proper to do.

Harriet is not attractive. She has horse like teeth and looked like a dwarf- as solid sort of hunched look that no good looking person would make a try to make love to her even she took off all her clothes but she has a thick milk oozing bosom with uncouth tits. Bill is seventy years old. He is like a companion to da and guardian to Harriet. She stays with him more for company than for security. She felt very lonely after mother left her. She hates her who pushed her to such a state. Her da fears something and needs a secure shelter. He hides his face with his arms. It is dramatic and pitiful. He makes Harriet want to cry.

"I feel sorry for him and with my mind climbed inside him and look out through his eyes. I am him, so drunk.

"I don't feel ashamed of myself - something in me wakes up when the rest of me needs to sleep".

She watches her da coming across the hall to her. He tells her to go in the bed. She obeys but he never did any thing nasty, never

touched skin. He put his hand on her groin and later on "on my (her) tits" and told her not to move. He would rub up and down on her thighs the covers much in the same way as a child does on to its mother. Obviously da is searching for "Mommy" in her.

Her dad goes to search for mother's door. He finds it locked and goes to Harriet. At breakfast he "raises his arms to me and something in me rushes out to him bawling like a baby".

But there's something niggling in the back of my brain, something I can't quite get my finger on, and then I think of it. When I was twelve and just becoming sexy in the naive ways girls have and my da was in, rubbing on me, his hand on a tit but not massaging it, just holding, he always was polite, I pulled down the elastic on my summer nightgown and haded him one. I don't know what I thought would happen, I didn't consider. He opened his mouth automatically, I could see his face turning glancing up at me from where he was settled against me, head at armpit level, left leg sprawled over my legs under the covers; face turning toward the flashes of headlights passing outside, his eyes dark, and he opened his mouth and took in my nipple and began sucking. Then he shifted his body and held my tit in both hands, kneading it like a kitten without claws, and used his tongue in a way that later I would know to be like a baby that whole-jaw sucking movement, tongue curling around the nipple. It felt good, that warm, wet tugging, the few times it went on. (pp.17-18)

But after she has given birth to her baby she would not want him around for the obvious fear and jealousy of the 'child' in da. The

on my baby may be insecure. At present he is scared to be lonely as an
own on old lady in her house. Such woman stays awake, alert in her home
s on to but in other's home she is able to sleep. Harriet is also scared of
floods of lights, vehicle lights and blaring horns. She feels insecure
locked but a small town like that of Bill's is comfortable. So is a feel of
ne and small family. Consciously she wanted to ignore her da but "I was
watching him and letting him into me like seepage in a basement, he
got in". But "it is going to be an affair to beat all when I have got
my little suckling. I know things now and I am not budging from this
town, this land, this spot". The big world is like a tourist spot where
one can stand for some time but there is peace when one holds any
corner tight, feels quiet and calm and free to move into the fast lane
for a home and family.

Harriet feels like a mother to da, who is only a child by the
mind, though he looks an adult in body. She being pregnant now
can easily play a mother and sympathize with da that cannot even
wipe out remnants of food from his lips. Earlier when she was only
ten years old, she needed a guardian, a caretaker so much. She
needed one who could tell her how to do things properly. Da was
deranged, she did not sufficiently realize and obeyed him to lie in the
bed and he would search a mother in her bosom as a growing child
always does. Then his presence was a much needed relief from
loneliness and uncared.

In all the three stories the storyteller is present in the first
person and also as the central character. Tom and Harriet represent
the Canadian ethos whereas Black stands for the Indian. For Tom
and Harriet family is the need of the day, a source of gaining purpose
of life by whatever means possible. Tom dreams that Timothy and
Bea had had a baby. What is the harm; rather it is an arrangement
without creating any fuss. Similarly Harriet carries somebody's child

in her womb and which is likely to reassure her about the purpose of life and to instil a confidence in her that someone wants her. In fact, both the stories exhibit an indifference to the traditional morality and display superficialities as significance but Vassanji's story highlights a social responsibility, sort of hesitaton of concentrate on the individual gain, though it is needed most so his character Mr. Black is in a fix, what to do ?

He cannot say for he cannot hurt the feelings of his benefactor. He has to make a sacrifice. He has to choose between respectability and money and he chooses respectability, not money. Here the sociability or sociomoral responsibility wins; the individual arithmetic of gain and loss acquires the back seat. All the three stories aim at structuring a family, a value that will sustain their lives. Whereas in the Canadian context it is the individual gain, which is the prime mover, in the Indian context it is the sociomoral necessity that prompts Black to take a decision.

In the Canadian stories family is an object of continued interest but in the Indian background family is not only the prime object of interest but it is also a morale booster; it imparts authenticity to life, a social respectability, a justification for social role.

What is common to all the three is that significance of the individual desires has been prominently displayed thus giving a common mark to these stories as of Western or Canadian origin where co-existence as philosophy of life and the individual desire are not dichotomous in relationship. The Westerners are on the move to create a new concept of family comprising only a single person; other individuals functioning with whatever social relationships would only exist as other entities without ever carrying any burden of morality. It is a pointer to a wide phenomenon, rather man's predicament, which has always been an issue larger than life and

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that is the question of faith and unfaith in life. Perhaps man wants to have faith in all that is natural but he is surrounded by man-created phenomenon of unfaith that includes religion and society. The central characters of these stories follow a way of life that is neither sanctioned as religious nor approved as social convention. They act by their faith in what nature leads them to. If they are pursuing family as value, it is certainly not the conventional family. The issue of 'attachment' or 'belonging to' provide only superficial social justification; the real concern is single person's faith that would make him or her happy.

Ajai Sharma

A Study of Code Switching in *Delhi*

Code switching is defined as "the juxtaposition within the same speech exchange of passages belonging to two different grammatical systems or sub systems." (*Discourse Strategies*, 59) It is a very pervasive feature of multilingual society. The literature of such a multilingual society also presents a fascinating pattern of code switching. Literature, as such is more conscious art than the spoken form of the language. Hence the use of code switching in literature shows a commitment of the writer to establish and reinforce his identity as a person belonging to a multilingual society. The use of code switching in literature makes as instance of code switching much more acceptable than the spoken form. At any given time the code switching in literature is much more fossilized than in the spoken form. The study of code switching in literature can show how a particular society behaves linguistically. Code switching can be divided into situational code switching and metaphorical code switching. Situational code switching occurs when the language change accompanes a change of topic or participants or any time the communicative event is redefined. "Metaphorical code switching occurs within a single situation, but adds meaning to such components

as the role relationships which are expressed." (*The Ethnography of Communication*, 62)

In *Delhi* situational code switching is used when the communicative event is redefined because of change in topic and/or when any two participants need to talk to each other without betraying the topic of their discussion to any other person present on the scene and/or when one character decides to indulge in bantering. Such an attempt to exclude others does not always succeed. Metaphorical code switching is used in case of fixed expressions/idiomatic expressions, quoting others verbatim, slogan shouting, distressed exclamation and abuses.

The hero is given the responsibility to conduct Lady Jane Hoity-Toity, a "famous archeologist, cousin of the Queen, Guest of the President" (*Delhi*, 387) of India around Delhi. The hero and the Lady Jane Hoity-Toity belong to two different linguistic etc. groups despite the fact that the hero is quite comfortable and conversant with British English.. In normal course they talk in English. In one incident, Lady Jane Hoity-Toity tries to flirt with the hero by first asking her to be honey and then putting "her legs on either arms of her armchair just as she would do to let a man enter in." (*Delhi*, 386) The hero tries to keep his cool by not paying attention to her non-verbal communication and continues his lecture on Tomar Rajputs. At this point, in her expansive mood, she is not interested in Tomar Rajputs. After listening to hero's lecture listlessly for some time, she yawns and decides to come out of her flirting mood. Now she needs to reestablish her old formal masterly relationship with the hero. She gets up, washes her face and asks the hero in Hindi to be quick " 'chalo', she says, 'Juldi (quick). Is that right.'" (*Delhi*, 387) By using Hindi, in a masterly stroke she manages to put the hero in his subordinate position. She manages to communicate that

she and the hero belong to two different linguistics communities and there is no common bond between them.

After the incident with Lady Jane Hoity-toity, the hero begins to work like a tourist guide to foreigners. He is soon asked to conduct an American sixteen years girl, Georgine about the city. In one of her excursion in the city, she decides to buy some Punjabi dress for herself. The hero takes her to a tailor where all the three comfortably speak in English. Georgine is undecided, as the dress she likes is too expensive for her pocket. The hero is sexually interested in her and wants to oblige her so that he may seek sexual favours from her in future. The hero here intervenes by redefining the situation by speaking in Punjabi with the tailor. The hero takes advantage of her lack of knowledge about Punjabi language and tells the tailor in Punjabi to prepare her dress from the best material and send the bill along with the finished product to the hero. (*Delhi*, 473) The conversation between the tailor and the hero is lost on Georgine to the benefit of the hero.

However such manipulate code switching is not always so successful. Alice, daughter of a Kashmere Muslim woman and a European man, marries Alexander Aldwell a pucca Sahib in the service of Post and Telegraph stationed at Calcutta. Alice, eager not to be identified as a Eurasian decides to get her husband transferred to Delhi because Calcutta was too full of Eurasians. In order to obtain her desire she beds Mr. Aitkin and succeeds to shifting to Delhi in 1856. At Delhi, Mr. Metcalfe, the British resident asks her to keep an eye on nawabs, their families and royal household and thus she comes to be friendly with many royal personages. In one of the party in the royal palace, she joins the group of Jawan Bakht and his wife. Jawan Bakht is the youngest son of the last Emperor and his mother, Mumtaj Mahal, wants him to be declared

crown Prince of Mughal Empire. Jawan Bakht is visibly impressed by Alice's beauty. Since it is the first meeting between Jawan Bakht and Alice, he thinks that she does not know either Hindustani or Persian. In this party, Jawan Bakht speaks to his cronies in local language and to Alice in English. He keeps reciting bawdy Persian poetry to his wife all the time referring to Alice under the impression that Alice is innocent of Persian. Since Jawan Bakht cannot approach Alice openly because she is a white woman and his young wife is around, he keeps satisfying his sexual desire for her disguised as praise of youth and beauty." (*Delhi*, 596) After sometime Alice could not take any more sexual insult and tells him in Persian that she knows Persian. Jawan Bakht got the shock of his life. It is only in this incident the situation gets redefined exactly opposite the way the participants want it to define.

In 1857, when people rose against the British, she takes shelter in the house of Mirza Abdullah. Mirza returns home at night. Not knowing anything about the presence of Alice in the house, he begins to boast in loud voice to his fellows ostensibly in Hindustani." He suddenly quietened as someone told him" (*Delhi*, 606) of her presence in the house. "He came into the zenana and greeted" (*Delhi*, 606) her in English though she knows Hindustani well. "Good evening Memsahib," he said in English, 'or rather, seeing the way Madam her children are dressed, I should say As-Salaam-Valai-Kum.'" (*Delhi*, 606) The whole situation is redefined as Mirza comes to know of the presence of Alice in the house. Mirza shifts to English not because Alice understands only English but because he wants to communicate to her and others present on the scene that he can assume that level of familiarity that was not possible when the British were in power. His bantering tone is betrayed by the use of 'memsahib' along with 'good evening' and 'madam' with

'As-Salaam-Valai-Kum'. Had he been serious, he would have used 'madam' with 'good evening' and 'memsahib' with 'As-Salaam-Valai-Kum.' This strange combination is not accidental. It violently shows that the identity of Alice is compromised whether she claims to be Indian or European. In such a situation she is desperate to claim kinship with Muslims and Mirza Abdullah in particular. Instead of 'good evening' she responds to 'As Salaam valai kum' saying 'Valai-kum as-Salaam, nawab sahib'. (*Delhi*, 606) It is ironical that Alice had been desperate to get rid of the ghost of her Indian past. She leaves Calcutta to be away from Eurasians and is quick to claim that she has no Indian blood when Aitkin complements her on her expertise in lovemaking. "No Georgies dearie... there is nothing Indian about yours sincerely. I am as pucca as you : one hundred percent British and proud of it." (*Delhi*, 592), she tells Aitkin. In present difficult times, Mirza cannot risk to give shelter to her. Moreover, he wants to capitalize on the present predicament of Alice. He tells her, 'you know how Muslims feel about the firangi and the nasara.' (*Delhi*, 607) The use of firangi instead of foreigner and nasara for Christian shows that from the perspective of an Indian she is British and from the perspective of a Muslim she is a non-Muslim. In simple terms, she does not belong to them either by nationality or by religion two important denominators in these troubled times. She is shocked to hear firangi and nasara being used for her. (*Delhi*, 607) Either she should embrace Islam or seek shelter somewhere else, he tells her.

The participants shift to local language during their conversation whenever they decide to use idiom of a local language. For example, fixed idioms like 'la haul valla quwwat illah be illah hul ali yul aleem' (*Delhi*, 603), Fallahu Kairun haafiza wa hawa arhumrrahimeen - Allah is the best protector, He is compensate and merciful (*Delhi*,

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565), 'Insallah' (*Delhi*, 399), 'Hunooj dilli door ast' (*Delhi*, 369) are freely used. These idioms when used in between running English speech give local colour to the communicative event. Such uses also provide a linguistic and religious identity of the speaker. More often than not these are used as condensed expressions. The speaker uses them as shorthand in communication. Since linguistically no signifier carry single and stable number of signifieds a person can use any idiom in slightly different meaning. Many a time, it is not exactly clear why a participant in communication used them. Such idioms carry different connotative value for different speaker. In the beginning of the novel, Budh Singh is angry because people think him to be a fool. "Public says Budh Singh is budhoo again...I say *Hunooj Dilli Door Ast*." (*Delhi*, 369) Baghmata is thankful to God that the hero comes to her locality though only to drop her there. She expresses her thankfulness: "Inshallah! Yours maidservant may have the honour of turning your steps in that direction." (*Delhi*, 399) The Muslim exclaim with 'la haul valla quwaat' (*Delhi*, 487) (603) on at least two occasions. It is used for the first time when a Muslim is reminded of a yahoodi fakir, Samrad and second time when a British lady, agered by indecent and inappropriate behaviour of Jawan Bakht, the youngest son of the last Mughal emperor, refers to his potential execution in the event of any untoward incident against the british.

While reporting others words, persons many times use the original expressions verbatim, not translate them into English. Nadir Shah describes how the residents of Delhi welcomed him. "We rode through a succession of floral arches with words of welcome in Persian, Kush Amdeed, cunningly woven of roses, jasmines and marigolds." (*Delhi*, 531) In another incident the hero describes how he met Bhagmati while she was lying in epileptic fit on the road.

Some passersby gather about her. "Mirgee", exclaimed one of 'hem." (*Delhi*, 395) Like wise one untouchable, dom, describes how the royal palace declared holiday at the death of shah Jahan." When I came to work one of the doms shouted 'chuttee'!" (*Delhi*, 486) In the same manner one Sikh soldier reports how Hodson sahib, A military officer in the army of East India Company, would boast of his time in the guides always beginning with "jab ham Guides me tha ". (*Delhi* 631)

Since *Delhi* is more about political history, there is much slogan shouting in local languages. Soon after India's independence, people in euphoric mood may shout "Mahatma Gandhi ki ja" (*Delhi*, 702) and "Bharat mata ki ja" (*Delhi*, 702) and "Hindi, Muslim, Sikh, Isaae bharat mein hain bhai bha" (*Delhi*, 714) When people come to know of the massacre of Hindus at the hands of Muslim they chant 'Khoon Ka badla Khoon sey lengey" (*Delhi*, 712) and "Gandhi budha murdabad" (*Delhi*, 712)

People use their mother tongue, not English, when they are in distress. The hero sees a man and wife wailing for their daughter on the bank of Yamuna. "The woman throws dust in her hair and smaks her head with both her hands, screaming 'hai! Hai! Hai!' The man again uncovers the dead girls face, gazes intently for a minute and then groans 'Hai Rabba'!" (*Delhi*, 375) Likewise when Khawaja Sahib of Ghiaspur passes away leaving his devotees disconsolate, people bewail his death chanting "Ya Allah! Ya Allah!" (*Delhi*, 444) Bhagmati cries "Hai Ram" (*Delhi*, 447) when she sits on the hot seat of the car in summer. At the time of partition, one family bewails the loss of their abducted daughter Laxmi crying "Hai Lachmi! Hai beti!" (*Delhi*, 706) People abuse only in their mother tongue. Bhagmati abuses one tongawalla calling him "Sala, bahanchod" (*Delhi*, 410), because he asked for more fare than customary one

rupee for the distance between Lal Kuan and hero's residence. In another foul mood, Bhagmati abuses Delhiwalla's calling them "chootias" (*Delhi*, 463) because delhiwallas have strange fascination for Republic Day Parade which results in traffic diversion. In 1857 a group of horsemen cry "Mar Dalo Saley Firngi Ko" (*Delhi*, 600) seeing some British standing on a roof.

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Raihan Raza

Sylvia Plath : Focus on *Winter Trees*

Although *Ariel* (1) is the crowning glory of Sylvia Plath's poetic art, *Winter Trees* (2) 1971, the third volume of her poetry is a significant volume. It may be described as a companion volume to *Ariel*. Both these volumes belong to that period of Plath's life which was marked by trouble and tumult. "...The pomes in *Winter Trees* - poems like 'Puradh', 'Childless Woman', 'By Candlelight' and 'Thalidomide' - are closer still to the hard exactness of tone in *Ariel*; they read like negatives from which the later poems were printed." (3) Most of the poems that figure in *Winter Trees* resemble those in *Ariel* in respect of theme and technique.

As in *Ariel*, *Winter Trees* carries poems on all the usual categories of Plath's themes. The volume consists of eighteen short poems and one long dramatic monologue or radio play entitled 'Three Women', A Poem for Three Voices. There are poems about children, such as 'Child', 'Brasilia' and 'Childless Woman'. There are poems about on the theme of male domination such as 'Gigolo' and 'Puradh'. Poems dealing with death, such as 'Winter Trees', 'The Other', 'Stopped Dead' and 'Lyonnesse' also figure here. Mystical experience and selfhood is the theme of the poem 'Mystic'.

'Three Women' which combines in itself most of the above themes is also part of this collection, as mentioned earlier.

Winter Trees continues the broad tendencies of Plath's poetry such as her imagistic technique, her feminism and the confessional note, but the volume throws up very overt signals of new developments. For example, external landscapes have been internalized in poems such as 'Winter Trees', and they become metaphors for the poet's state of mind, "the internalization of the natural world; the adoption of private symbolic meanings for red, white and black, for tree, moon and sea; the conversion of a positive symbol into an image of death, or vice versa - all these represent Plath's desire to fuse the external and internal world into a 'language' for the self." (4)

Plath's short poem 'Child' embodies her longing for and appreciation of the beauty of the eyes of the child. She finds the child's eyes a repository of hopes. The "clear" eye of the child "is the one absolutely beautiful thing." The poet would add to its beauty by filling it "with colour and ducks", the things the child meditates. It would be a "zoo of the new."

There is a suggestion of the combination of the blessedness and happiness of childhood with the charm of the objects supplied by imagination or poetic fancy. The poet is fascinated by what the child "meditates", which is akin to what the poet imagines. The link between the childhood meditation and poetic fancy is the core of the poet's appreciation of the beauty she sees residing in the child's eyes. The child is compared to a fresh stalk of a flower, "without wrinkle." The eyes of the child are metaphorically represented as "Pool in which images/Should be grand and classical."

The last stanza brings out the helplessness of the poet : "Not this troublous Wringing of hands, this dark Ceiling without a star."

The child's state is that of hopes. It is a world of "ducks", "April snowdrops" and "Indian pipe". In contrast the poet's world is the "dark/ceiling without a star". The poem is built upon the contrast between the world of the child filled with beautiful things and hope and the world of the poet characterized by helplessness and negation of hope. The images have been drawn mainly from two sources : the world of nature and the world of fancy : April snowdrops, Indian pipe. It is marked by compression particularly in the last stanza quoted above. The structure of the poem consists of four stanzas of three lines each but the length of the lines varies in such a manner that it creates a design of its own. The manner in which Plath arranges her stanzas shows her sense of design. From poem to poem there is an element of novelty as well, in this respect. Like an artist she can manipulate and mould the total design of her poems, while keeping a perfect control over the imagery and the mechanical and rhythmic pattern. What is remarkable is that the thought of the poem is never sacrificed to its technical aspects.

'Brasilia' presents the pain and suffering of the child vis-a-vis the helplessness of the mother who is the speaking voice of the poem. The mother prays for the child to be spared from the pain. The imagery employed in the first five stanzas of the poem is one of extreme pain and agony. A nail is being driven into the baby who shrieks as his bones are being pushed and jammed together.

The poem presents a scene of modern war. There are pilots in steel equipment, bombing and causing a destruction and wounding and killing people severely. The mother and the child are hit. While the mother lies inert almost dead, she can feel the three teeth of her child pressing on her thumb in extreme agony. But she is helpless to do anything. She views all around red earth, motherly blood and escaping people and sheep. The mother implores "These super-people" "who eat/People like light rays" to spare her child who is

the mirror of her motherly existence.

Plath employs a powerful stroke of irony in putting forth the idea that there is no salvation or redemption for the ill fated child in the war ridden destiny of the modern world. The child is described as : "...unredeemed By the dove's annihilation, The glory The power, the glory."

In the last stanza quoted above we find the Christian religious imagery : "the dove's annihilation" suggesting the sacrifice of Christ. The last two lines are reminiscent of lines from the *Bible* "...glory for ever and ever." (5) But here the presentation is ironic : the poet almost makes a travesty of the lines from the *Bible*. The irony makes the poet's perception of the holocaust of war grim and pungent.

The surrounding situation in the poem is that of war but the focus is on the tender mother-child relationship. The brutality of war is made all the more horrifying by the tender concern of the mother for the safety of the child. Also noteworthy is the contrast between the meaningless sacrifice of human lives and the supreme sacrifice of Jesus Christ. The image of the nail employed earlier becomes a connecting link between the unredeemed child and Christ's redeeming crucifixion.

'Thalidomide', like many other poems of Plath registers her poetic response to disease and suffering. Thalidomide is the name of a sedative drug which caused some women to give birth to deformed babies especially with undeveloped limbs. The threat of this disease was very prevalent in the nineteen fifties and 'Thalidomide' is a poem which must have been written in this period.

Thalidomide is the monologue of a mother who has herself remained unaffected by the disease but her child has not spared the

horror of "dark/Amputations." The poet imaginatively links the disease with the diseased sterility of the moon which affects the child. The child conceived by the life giving forces of life is deformed.

The physical and mental development of the child has been partial and this is symbolically indicated by the image of "O half moon - Half-brain, luminosity - Negro, masked like a white," While realizing the deformity of the child the mother exclaims and wonders : "What glove What leatheriness Has protected Me from that shadow-"

The process of building and disintegration are beautifully brought out by images of building and shattering suffering. The poet tries to build but disintegration and failure, decay and deformity oppose her creativity. The poet employs a beautiful image : "All night I carpenter A space for the thing I am given, A love Of two we eyes and a screech."

The above image of creativity is counteracted by the image of disintegration and destruction : "The glass cracks across, The image Flees and aborts like dropped mercury." The image of building symbolizes the gestation and conception of the child, but the other image stands for the disintegration which overtakes the child and retards the normal development in the womb.

The poem has a neat and well contrived structure containing stanzas of two lines each. The lines are short but packed with thought. The thought is threaded through this taut structure. The images have a cerebral quality and the poem draws its main strength from them.

'Childless Woman', as the title itself indicates is a poem about sterility and a longing for children. The opening image of the poem is that of the womb rattling its pod, suggesting the emptiness of the

womb strongly underlined by the word "Rattles". It is followed by the image of the moon which is a symbol of sterility and the idea of the moon which has no where to go serve as an additional idea which combines hopelessness with sterility. The idea of hopelessness is taken up again in the next stanza in the image of the hand being a "landscape", "with no lines". Such a hand points to no future; it has no pattern of lines from which one tries to read one future, instead it is a confused "knot" and the mother is the knot herself, as the poet says.

With sterility Plath also combines beauty, "Myself the rose you achieve -". The persona of the mother who is a childless woman describes her body as "ivory" which is as innocent and "Godly as a child's shriek". Ivory symbolizes beauty just as the rose does in the first line of the stanza. The image of the white ivory is cognate with the image of the white moon, both the objects represent beauty.

The childless woman "Spiderlike", "spin mirrors", "Loyal to my image". It has the idea of her dreams of children. A child is the mirror of the mother. Here the mirror reflects or represents her futile dreams of motherhood.

In the last two stanzas we find the imagery of blood and death. And so there is an additional idea of death : "My funeral, And this hill and this Gleaming with the mouths of corpses." The Poem ends on a grim note.

A gigolo is a man who is paid to be the lover of an older woman usually, one who is rich. Keeping in mind the young man's profession, the poem 'Gigolo' begins appropriately with the man being introduced with the help of a mechanical image "Pocket watch, tick well". Though 'Gigolo' brings to mind a Mediterranean setting, yet, "The streets are lizardy crevices/Sheer-sided, with holes where to hide." serving as an appropriate background for the young man

of this poem who is a professional seducer. The theme of male domination is well portrayed. This man has managed to escape the "Bright fish hooks, the smiles of women" and will remain young forever since he is narcissus :

And there is no end, no end of it.
I shall never grow old. New oysters
Shriek in the sea and I
Glitter like Fontainebleau

Gratified,
All the fall of water an eye
Over whose pool I tenderly
Lean and see me.

He has sex sans responsibility and to add to it he is paid for it. He is fully gratified physically and that is all that he can think of.

Like 'The Applicant' in Ariel, 'Puradh' takes up the issue of man, woman relationship in marriage. The veiled apparently submissive woman speaker in 'Puradh' overcomes male domination and as a surprise move, releases a lioness to counterbalance the male ego :

I shall unloose -
From the small jeweled
Doll he guards like a heart -
The lioness,
The shriek in the bath,
The cloak of holes.

The woman, who is throughout presented as a traditional Muslim bride and has been gratifying her bridegroom revolts against the traditional practice of the female being sexually used or exploited by the male, in marriage. This is a powerful feminist poem.

The opening poem of *Winter Trees* is the title poem. It represents the basic stance of Plath in respect of imagery and technique as revealed in *Ariel*. It sketches a wintry morning landscapes the central focus of which are the trees. The bluish fog of the early winter morning glittering over the trees has been described as "links" of "wet dawn"; the trees as their "blotter", both from "a botanical drawing". The fog moving in rings is suggestive of "Memories growing, ring on ring", like "A series of weddings". The analogy between rings and weddings emphasizes the ritualistic quality and the significance of memories.

In the second stanza Plath draws a contrast between the trees and women and finds the trees from abortions and bitchery to which women are prone and in this respect the trees are "Truer than women". Unlike women they procreate effortlessly. While they are firmly rooted at one place in the ground they taste the winds which move freely, "are footless". Since the trees are rooted in one place agelessly they are described as "Waist-deep in history", the idea being that the trees are mute but a firm witness to history.

The trees are swarmed by birds and this thing gives an aura of spirituality. The birds are clutching the branches of the trees with their claws and this reminds one of Leda who was clasped by the swan from heaven and so these trees have been called Ledas. Plath apostrophizes the trees as "mother of leaves and sweetness" and represents them as pietas - as several forms of Virgin Mary holding the dead Jesus in her lap.

Plath gives the whole tree-scape a sacramental aspect by investing the suggestion of the holy spirit with the shadow of ringed

doves chanting over the trees, just as it did with Christ dead in his mother's lap, unable to ease the agony of the mother.

'Winter Trees' is a highly complex and suggestive poem. It derives its beauty from two layers of semantic content. On the surface level there is the simple landscape of winter morning and trees and below the surface are ideas which emerge from the imagery complementing this outer surface. The images proceed in an interlocked fashion and then ideas roll forward in a correspondence to the images. Particularly note-worthy are the techniques of parenthesis and extreme compression. We also find the technique of mystifying the ideas and presenting them in a new context with the help of the myth of Leda and the Swan; interlinked with this myth are the Christian symbols and ideas.

'Stopped Dead' is a poem which describes a motor accident in which the car comes to the edge, with the speaker and her fat millionaire uncle. As the car comes to a halt on an edge the poet looks at the scene outside and wonders if it is Spain outside. It is strange scenery, unlike that of England, France or Ireland. In the atmosphere there is a violent touch : "It's violent, We're here on a visit, With a goddam baby screaming off somewhere. There's always a bloody baby in the air."

The imagery of a crying baby is highly suggestive of the violence the poet senses in the atmosphere. It is a persistent feeling. The speaker's uncle lies inert, is like a "Sad Hamlet, with a knife". The analogy is pointed. Hamlet's speculated and delayed revenge was tragic. In comparison with her Hamlet like uncle the speaker is very active; hyper active indeed. She is ready to steal the uncle's soul which is stashed like a "pearl" or a "penny" : "I'll carry it off like a rich pretty girl, Simply open the door and step out of the car And live in Gibraltar on air, on air." The poet takes it as an opportunity

to come off the edge on which she has always been. The car represents the poet herself. The use of analogy in the poem is remarkable. Several lines have a question mark at the end, revealing the emphasis and passionate energy the poem is fused with.

'Lyonnesse' is about an area between Cornwall and the Sicily islands which suddenly sank in the sea one day. The world portrayed in the poem represents the absent landscape. The 'Lyonnesse' is lost for ever. There is "No use whistling for Lyonnesse". It is "sea-cold". The sea washes over it. It is merely "a round bubble" popping upward from the creatures destroyed beneath the surface of the sea.

The natives of Lyonnesse "had always thought/Heaven would be something else." They believed in God who would preserve their world but "That the big God/Had lazily closed one eye and let them slip/Over the English cliff and under so much history!". There is trenchant irony in these lines. The poem ends on a sharp irony directed against God : "In his cage of ether, his cage of stars. He'd had so many wars! The white gape of his mind was the real Tabula Rasa." The imagery of the sea in the poem is bright, vivid and colourful : "The clear, green, quite breathable atmosphere, Cold grits underfoot, And the spidery water-dazzle on field and street."

In the above lines apart from the imagery, the phrases are haunting in their effect and expressiveness. The style in this poem is not excessively condensed as in several other poems in this collection.

'Mary's Song' begins with a sacrificial image of a lamb being carried as a sacrifice on Sunday. The fat is melting and "Sacrifice its opacity". The import is that the sacrifice is linked with the persecution of the heretics and the Jews in Poland by the Germans. Mary is the persona in the poem. She sees the violence and killings all around. The Grey birds that feed on the carcasses obsess her

heart. They settle on a high precipice. She walks frightened in the holocaust and laments : "O golden child the world will kill and eat." The golden child refers to Christ. 'Mary's Song' is the song of lamentation. She is univesalized as a mothe and her golden child is represneted as a victim, like the Polish Jews. The poem makes effective use of war and predatory imagery. Plath's own conscious reaction against German lineage can be seen as well. The poem is informed by masculinity of perception and a sinewy quality. 'Mystic' deals with supposed mystical experience.

Once one has seen God' what is the remedy?
Once one has been seized up

Without a part left over,
Not a toe, not a finger, and used,
Used utterly, in the sun's conflagrations, the stains
That lengthen from ancient catherdals
What is the remedy?

'Mystic' is linked to other poems like 'Ariel' and the 'Paralytic' which explore selfhood. In 'Ariel' and the 'Paralytic' "a confined selfhood is dissolved in an ecstatic apprehension of a larger identity. Yet while such experiences offer insights, they do not in themselves constitute a way of life that will permanently integrate these insights. This is the problem of the 'dark night of the soul,' acknowledged directly in 'Mystic' and implied in 'Ariel' and 'Paralytic', where the ecstatic experience clearly has no future and will not itself be the state in which the speaker continues to live." (6)

'Three Women' : A poem for Three Voices is a radio play. The setting is a maternity ward. It focuses on childbirth, infertility

and unwanted pregnancy, childbirth and return home. The first voice appears to be that of a married woman. She gives birth to a baby. The second voice is that of a secretary. She has a secret miscarriage. The third voice is that of a college student. Her pregnancy is an unwanted one. The first woman has an ambivalent attitude towards what is happening to her : "There is no miracle more cruel than this. I am dragged by the horses, the iron hooves. And later, he says :

Here is my son.

His wide eye is that general, flat blue.

He is turning to me like a little, blind, bright plant.

One cry. It is the hook I hang on.

And I am a river of milk.

I am a warm hill.

The symbolism of rebirth is present in her monologue. "I am a seed about to break". In keeping with her comparatively positive experience of childbirth, there are positive images like that of the red lotus in bloom and the comparison of her child's lids to lilies.

The second woman is horrified at what has happened to her. She feels infertile and guilty at her miscarriage. Death, a major theme in Sylvia Plath's poetry is focused upon :

This is a disease I carry home, this is a death.

Again, this is a death. Is it the air,

The particles of destruction I suck up? Am I a pulse

That wanes and wanes, facing the cold angel?

Is this my lover then? This death, this death?

The third woman delivers a baby girl and gives it up for adoption. 'Three Women' focuses on three different aspects of childbirth. It exposes how vulnerable women are when they go through childbirth. The first woman is the one who has the most positive attitude towards procreation, 'Three Women' "...seems to celebrate, in part, fertility, pregnancy, and motherhood along with acceptance, or perhaps resignation, to a woman's domestic identity." (7) This poem is not very successful as a dramatic monologue or as a radio play since Plath fails "to differentiate among the styles and voices of the three speakers." (8) However this flaw in the presentational method does not have a negative impact on its theme.

In *Winter Trees* "Plath's accomplishment is impressive. Not once does she betray her commitment to her art, her duty to fashion from the merely human something of durable substance. Her tools are the tools of the best poets : a love of the language, an appreciation of poetic device, a fine degree of control which, when pitted against the uncontrollable horrors she describes, creates an irrepressible tension. her rhythms are strong but not monotonous, her use of words is inventive, her ability to successfully associate seemingly disparate thoughts is marked." It is the thought of the poem which determines its structure. It is this which contributes largely to the success of *Winter Trees*.

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Book Reviews

Basavaraj Naikar, *Critical Response to Indian English Literature*, Rohtak : Shanti Prakashan, pp 326. Price Rs. 700.

A confluence between the creative and critical faculties characterizes numerous writers spread over various times and climes. Prof. Basavaraj Naikar seems to have the potentiality of ultimately joining their distinguished company. Already applauded as a short-story writer, biographer, novelist and translator (rather transcreator), in addition to being a Shakespeare critic, a profound scholar of wide ranging interests and a penetrating reviewer, he has now published a collection of his essays on a vareity of authors, genres and themes pertaining to Indian English literature. The book crystallizes the sparkling variety of his interests and, more importantly, a witheringly close and purposeful analysis of the texts chosen, embodying perceptive observations felt on his pulses, all leading to conclusions which are often both fresh and convincing. A breif review can only highlight the themes and appraoches of as many of them as possible.

The section on fiction, rightly being the longest, contains a number of studies of both known and comparatively lesser known works out of which a few may be mentioned--the ambivalently philosophical stance culminating in an approach to transcendental meditation in *All About H. Hatter*, the varying factors that lead to the 'coming together' and then the ultimate drifting away of Ramaswamy and Madeleine in *The Serpent and the Rope*, an examination of the Hindu-Muslim relations and the impact of Partition on the psychology of characters, specially of Kanshi Ram in Nahal's *Azadi*, the 'metaphysical polarity' of the two major characters of Shiv K. Kumar's *The Bone's Prayer*, the existenatialist facets found

in Arun Joshi's novels, a brilliant approach to the Eliotian concept of Times in Anita Desai's *Clear Light of Day*, and the severe limits of feminism arising out of the Indian psyche in Shashi Deshpande's *The Binding Vine*. Among the lesser known works discussed are the resonant sincerity of one-sided love in Ruskin Bond's novella *Love is a Sad Song*, a highly critical analysis of the achievement and cultural limitations of Santha Rama Rau's novels, and a study of Anita Desai's collection of short stories appropriately titled *Diamond Dust*, the diamonds probably being her much more valuable novels.

In the section on drama the discussion of two of Tagore's plays, *Red Oleanders* and *The King of the Dark Chamber*, suggests significant approaches - the first as a satire on contemporary situation ending on a positive note, and the second of the play as being ridden with certain fundamental thematic and technical flaws. Casually, their study raises another basic question. *Red Oleanders* was translated into English by Tagore himself, but the other was translated into English from Bengali by someone other than the author. Can such a work be considered as belonging to English (linguistically, not geographically) literature? M.K. Naik in his *A History of Indian English Literature* seems justified in drawing a line in such a case. A few other plays examined by Naikar in this section are characterized by fresh and interesting approaches - Aminduddin's plays as twentieth-century Moralities; a comprehensive perspective on Rama Sarma's plays as simultaneously embodying social realism, classicism, realism and Shavian rationalism; Gurucharan Das's *Larins* as a splendid portrayal, both realistic and allegorical, of the evolution, rather devolution, of a character, and *Tughlaq* presenting not an ambiguous or ambivalent character or a tragic hero, but an experimenter perhaps born out of his times, for some of his

experiments were tried successfully in the world much later. The 'publication' of Indian English plays rarely followed by theatrical 'production', raises an interesting question whether they are 'plays', as usually understood, or are as in many of the other Indian languages, a part of 'closet drama' (like that of the nineteenth century English literature), in the absence of a vibrant national theatre. Indian drama perhaps by and large yields its best fruits in the arm-chair theatre', or now and then on academic or ceremonial occasions, on T.V. or on radio. Barring a few notable exceptions like Tagore, Girish Karnad and Mahesh Dattani, it seems that the Indian drama as a whole has yet to pass into national consciousness as drama proper.

The section dealing with Nehru's *Autobiography* and the autobiographical writings of Nirad Chaudhari as also the chapter comparing the two as autobiographies is one of the most valuable portions of this book. Naikar has made a number of perceptive observations about both the genre and the writers, the autobiography revealing not so much 'growth' as 'charge' and as being an excellent for psycho-analysis (pp. 238-39), the later of which he illustrates by the difference in the temperaments of Nehru and Chaudhri—the essential shyness, starry dreaminess and idealism of the former and the amazingly ponderous scholarship and the sternly objective point of view of the latter, as also in their different ambience being contemporary politics of one and the historian's scholarly and critical approach of the latter.

The two concluding essays on poetry also focus upon two of the relatively lesser known poets, T.R. Rajasekharaiah and Shankar Mokashii-Punekar. The former's satirical poetry has been focused upon as is the latter's *Parodigms* (a happy coinage combining 'parody' and 'paradigm'). This essay too deals with poetry written in a higher vein. These two essays slyly suggest that not all poetry

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need be lyrical and romantic in this 'wasteland' of ours and that the inclusion of only two 'minor' poets should ring a bell of alarm in the academic world that there are a large number of such neglected poets, both minor, and those not so minor, who are crying out from the depths of oblivion to be read and recognized and not destroyed by neglect. Even a glance through anthologies of recent poetry and the numerous magazines and journals will make literary historians stare, like Keats's Cortez, at this 'Pacific'. This small section is a sharp pointer in that direction.

Surely there are other 'Pacifics' too, waiting for exploration before a Cortez like Prof. Naikar. The section of this book with fiction makes us look forward to his studies of the works of Salman Rushdie's 'sons', 'nephews and nieces' and other 'boys' living down the lane of chronology to be started at with a penetrating and a multiplicity of approaches - the transcendental, the psychological, the ethical and realistic-all reinforced by his humanistic values from which scholars, teachers, students and general readers alike may receive information, insight and inspiration, as they can do from the present book under review.

O.P. Mathur

John Grimes, *The Vivekacudamani of Samkaracarya Bhagavadapads : An Introduction and Translation*, Delhi: Motilal, Banarsidas Publishers Pvt. Ltd., 2004, pp. 292, Rs. 325.

Sankara (c. 650-700) CE, or Common Era) is considered to be a giant among giants, a living legend and probably the most venerated philosopher in India's long and hoary history. Advaita Vedanta hagiographies declare that a youthful Sankara composed the *Vivekacudamani* (*Crown Jewel of Discrimination*) in the asrama of his Guru, Govinda Bhagavatpadacarya, along the banks of the

Narmada river, when he was barely a teenager.

The Crown Jewel of Discrimination is in the form of a dialog between a preceptor (guru) and a pupil (sisya) in which the pupil humbly approaches the preceptor and, having propitiated the teacher with selfless service (seva), implores to be rescued from worldly existence (samsara). The guru, being pleased, and convinced of the student's qualifications and earnestness, promises to teach the way to liberation (moksha) which culminates in the ecstatic experience of one's own self.

This book contains an annotated English translation of the Viveka-cuda-mani or '*The Crown Jewel of Discrimination*'. This translation is based upon the original Sanskrit text found in the Samata edition of the *Complete Works of Sri Samkaracarya*, volume III. This book also contains a rather lengthy introductory essay and copious cross-referencing to relevant Upanisadic verses. These cross-references are a unique feature of this translation and, besides mirroring a time-honored Indian philosophical practice, demonstrate the text's familiarity with, and relevance to Upanisadic thought. The author has also given definitions and notes to select words in the verses. The basis for choosing these terms was to further elucidate on the meanings of terms which are of great interest and consequence per the import of the verse.

With nine English translations already in existence, why another one ? Circumstances and contexts change. Assessments and interpretations are legion. Every language contains innumerable ambiguities, nuances and subtleties. Strategic decisions vary and, as Larson has pointed out, there are at least four such strategic decisions (1) stylistics; (2) pedagogical; (3) interpretive; (4) motivational.

Translations present difficult questions. Some translators emphasize content while others the structuralist approach. Then there are the issues of gender and feminist perspectives involved.

In the present translation the author has attempted to be aware of internal textual problems (a single term can have more than one meaning, depending upon its context) while balancing technical precision with philosophical clarity. However, his own particular bias is reflected most in an attempt at readability combined with religious sensibility. The final word (siddhanta) of Advaita, both implicitly and explicitly, is that every individual is the Absolute (*ayam atman brahma; tat tvam jasi; aham brahmasmi*). Thus, to be faithful to this insight he has used inclusive language in his translation and made its reader friendly for both sexes. He seems to be aware of those scholars who invoke (Advaita's male oriented bias : His particular prejudice can be answered in numerous ways. In a word, John Grimes has attempted to appropriate what he takes to be the meaning of the text. he has reflected what he believes the text meant then and what it means now.

Archana Tyagi

C.P. Khokhar : *Emotional States and Defense Oriented Reactions in Youths*, Meerut: Shalabh Publishing House., pp 247. Price Rs. 600.

The book under review *Emotional States and Defense Oriented Reactions in Youths* is an extensive investigative work of Dr. C.P. Khokhar on the mental state of present youth. Considering the sensitiveness of the subject Dr. Khokhar has taken an investigation in a comprehensive manner. I has three sets of the twenty expost facto experimental studies which have been conducted on defensive behaviour pattern on turning against object, projection, principalization, turning against self and reversal process in actual fantasy and thinking behaviour.

The investigation is presented in book form which has five

main headings under the subject of investigation, its result, limitations, and its sources are discussed in an explanatory manner. The investigation is aimed on some common defense mechanism during different levels of emotional states in which learning plays a key role. Under the above investigation the author has reached the conclusion which seems fairly reasonable after going through the facts and research methodology used by the author.

Some of the conclusions of the study are "The defense Oriented reactions aimed primarily at protecting the self from devaluation and disorganization that are governed by emotion of individual involved. Further the author states that "Youth turn against object in actual behaviour during high depression and guilt states. Male youth at low depression and female at high depression and arousal both have a tendency to deal with conflicts through attacking at real or presumed external frustrating objects in actual behaviour."

Though the present study bears congruence to some previously done studies, yet its innovativeness and importance in the present social scenario, can not be undermined. Author has also suggested some topics such as "Present investigation is to be carried out with other variables like affect intensity and distress with mood variability within fix period" for further research which is a fairly good self evaluation of the study.

Thus it can be stated that this comprehensive study is not only useful for the psychologists or research but it also holds equal importance for academicians, teachers, parents and professionals to understand the behaviour of youth and their psychological mindsets which will help them in guiding the youth force towards more positive aspects of life.

Ajeet Singh Tomar

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B .Y. Naik

**Hermann Hesse's *Siddhartha* :
A Recreation of the Buddha's Life**

The role of Germany in the shaping of world's wisdom is very great. Soon after the decline of Roman Empire in the fifth century, a number of German hordes devastated Europe. After all, its tribes Angles, Saxons and Jutes created the world-known English nation, and due to colonialism, they bequeathed upon the world their English language. German culture is really rich. Its scientists, men of letters and cultural ambassadors played a vital role in Europe. Who has not heart of Goethe?

Hermann Hesse is such a great twentieth century poet and novelist, who for his fiction got the 1946's Nobel Prize for literature. He is known for his existential philosophy.

Hermann Hesse was born in a missionary family in 1877 at Calw, Germany. Two of his father's generations were missionaries in oriental countries, particularly in Malabar India. Hermann Hesse had his primary education at Calw as his parents had returned to their natieland by the time of his birth. Later he joined a Maulbroun seminary and experienced a lot of anguish which is depicted in his first novel *Unterm Rod* (1906, its English translation *Beneath Wheel* appeared in 1958). Then Hesse got apprenticed in a Calw tower-clock factory and later in a Tubingan bookstore upto 1904. It

seems Hesse disliked conventional education as seen in his first novel. Around this time Hesse became a freelance writer and began writing fiction. His next novels are *Peter Comenzind* (Its English translation appeared in 1961), *Gertrud* (1910; its English translation appeared in 1915) and *Rosshalde* (1914; its English translation appeared in 1970). Hesse visited Sumatra, Srilanka and India in the 1920s.

Hermann Hesse's visits to the orient and his understanding of the Vedantic philosophy and Buddhist religion and literature facilitated him to write an everlasting work on the Buddha. In fact, he read much about the Buddha in translation. Soon he wrote the first part of it and published it in the 1920s. Then he faced some mental disorder and resumed its completion and the final version of the full-length novel appeared in 1922. It became very popular finding its way in the world languages.

Then came the first World War and Hermann Hesse migrated to Switzerland. In fact, he married a Swiss lady Marima Bernoulli and lived with her there. In the years following the Hesses got there children. During the World War Hesse wrote a scathing criticism upon European militarism. Later he settled down in Montagnola.

Hermann Hesse in his maturer years fell in swoon. This was a breakdown in his personal life. So he came in contact with Jung's disciple J.B. Lang and others like writer Hugo Ball and his poet-wife Emmy Hennings. The result : Hesse's writing of *Demian* (1919; its English translation appeared in 1923). Here Hesse discusses the repercussions of dualism in life. Hesse's next novels *De Steppenwolf* (1927) and *Narziss and Goldmund* (1930; its English translation appeared in 1968) appeared shortly. The first is about the conflict between bourgeois acceptance and spirited self-realization. Hesse's last and longest work *Das Glasperlenspiel* (1943; its English translation appeared in 1949) is again about dualism in human existence.

Here an attempt is made to analyze Hermann Hesse's *Siddhartha* which having found its way in most of the world's languages, has attracted the attention of the global reading public. Hesse's *Siddhartha* is an accomplished work of art. It is fully philosophical. Often it is called a "lyrical poetry in prose."¹

According to the Ralph Freedom "Siddhartha is a lyric with a subject, an urgent, vital subject born - like so much of Hesse's work - of social and psychological dislocation."² The explosive force of this turn from the romantic nature - idyll of the west to the myths of the east erupted in Hesse's work in full force with *Damian*. His hero Emil Sinclair probes deeply for an existentialistic outlook. Secondly Hesse's essay *Zarathustra's Return* proved his deep interest in the Buddhistic lore, paying a way for a closer approach to eastern thought. The third important element that helped in Hesse's writing of *Siddhartha* is his indulgence in psychoanalysis with C.G. Jung, Hugo Ball and Emmy Hennings. As we can study Hesse decided to explore human psyche. So his four novels with English titles i.e., *Siddhartha*, *A Child's Soul*, *Klein* and *Wagner* and *Klingsor's Last Summer* form this adventure under the philosophical grand title *The Way Within*.

Siddhartha, then bears an Eastern message to Western readers, as critics say. It is a 'poetic work', as lyricism pervades the entire work. It is a kind of poem and romance. It is an intellectual biography as "the search for the source of the self within the self." It is said, "The novel is divided into four groups of three chapters each - a pattern that appears as an accurate reflection of its internal movement."³ The first triad describes Siddhartha at the house of his parents, the second follows Siddhartha's "awakening", the third is about Siddhartha's renouncement of the world; while the fourth is about Siddhartha's dialectical scheme.

Critics strongly admire the novel for its rich complexity and everlasting appeal. But *Siddhartha* is not just an intellectual biography

of the Buddha. It is more a parallel or a variation of the Buddha's life. What we notice is first Siddhartha befriends Govinda, then he befriends Kamala, and then he finds each of them in the other and finally he meets the Buddha, "the perfect One." Ralph Freedom says, "This overarching presence of the "Perfect one," significantly enriches the novel's meaning. For the Buddha's shadow falls upon the entire work. He is actually the foremost character in a concealed, almost subversive role. For Siddhartha's life, as depicted by Hesse, is both a parallel to and a variation upon the life of Buddha, not only in Govinda's concluding vision but in the work as a whole."⁴ For instance, both men, Siddhartha (the Buddha) and Hesse's Siddhartha left a wife and a son to find meaning in a life of suffering and deprivation; they became itinerant ascetics and spent several years meditating by the side of a river "to gain a final insight."⁵ In their first steps, Siddhartha and Buddha coincide as both leave their families. But Siddhartha diverges and decides to embrace the senses by joining the "child people" - sexually in Kamala and socio-economically in the trader Kamaswami. Actually *Siddhartha* represents a recreation of the life of the Buddha. To say Siddhartha is the Buddha he is not the Buddha. Here we find a way of bridging western sensibility and eastern thought. Critics feel *Siddhartha* plays a unique role in modern fiction as it gets power through its thought and action. It is a way within. It is an inward journey. Thus it emerges as a classical lyrical novel.

The first chapter "The Brahmin's Son" begins the Indian tale splendidly. "In the shade of the house, in the sunshine... Siddhartha grew up - the beautiful son..."⁶ He grows under his father's care, mother's affection, and Govinda's friendship. He is a great family eye; a Brahmin's pet, the world's sunshine. Hesse says Siddhartha brought joy to all. But Siddhartha's happiness does not last long. In fact, he is not happy just for others look happy. It is said, "Siddhartha had started nursing discontent within himself... And where was Atman

to be found, where did he dwell, where did his eternal heart beat if not in one's own self, in the innermost, in the indestructible essence that every person bore within?" (p.5).

Siddhartha remembered the Upanishad saying, "Truly, the name of Brahma is Satya - verily, he who knows this enters the celestial world every day." (p.7) So with Govinda he meditates under a Banyan tree. Siddhartha is deep about the truth and he decides to attain such truth. So he asks his father for permitting him to join samanas. But his all-affectionate father does not like his son become a sanyasi. Nonetheless, Siddhartha decides to go. Ultimately, his father allows him go.

Hermann Hesse describes Siddhartha's renouncing the world : "Siddhartha gave his role away to a poor Brahman in the street. All he now wore was the loincloth and the unstitched, earth-colored cloak. He ate only once a day, and no cooked food. He fasted for two weeks. He fasted for four weeks... The world tasted bitter. Life was torture" (p.13). Siddhartha did all this to become empty- empty of thirst, empty of desire, empty of dreams, empty of joys and sorrows. As elder samanas taught him, he started practicing 'unselfing.' He killed his senses, his memory. Of course, what he did Govinda did too.

It is said doubts strengthen one. So Siddhartha had a doubt about the spiritual viability of the samanas' wisdom. He asked Govinda whether they were escaping the circle of life and death. Govinda said they were progressing to escape from the circle. Yet Siddhartha thinks still they are going in a circle.

After they spend three years thus the two friends hear about the arrival of the Buddha their way. They meet him at Jetovana grove in Sravasthi. They attend the Gautham's sermon there. The same impresses them.

In a curious twist, Siddhartha meets Gautham when alone and speaks to him of his doubts.

Siddhartha said : There is one thing in your Teaching, O Most veneratble One, that I admire more than anything else. Everything in your teaching is perfectly clear, is proven. You show the world as a perfect chain, nowhere and never interrupted, as an eternal chain, linking causes and effects. But the unity of the world, the coherent togetherness of all events, the enfolding of everything, big or little, in the same river, in the same law of cause and effect, of becoming and dying shines brightly... Yet now, according to that selfsame law, there is something that cannot be shown and proved... And that small gaps that small break shatters and abolishes the whole eternal and unified law of the world. Please forgive me for expressing my objection. (p. 31).

Siddhartha says there is a gap in Gauthama's teaching. According to him, it does not contain the secret of what the Sublime one himself has expressed. That is why he says he continues his pilgrimage in search of it. Of course, he admits nobody can teach what Gautham has taught. Then Gautham questions him in turn. Siddhartha feels perfectly alright. Gauthan, at the end, warns him of too much knowledge which may vex him.

Siddhartha continues his search for truth. He goes away from Govinda, who has, now joined the Buddha's troupe. He meditates. He ponders over the issues of meaning and reality. He thinks they are autotellic. He feels he has awakened, he has found a new birth. He does not want to look back even.

As Siddhartha continues his pilgrimage, he thinks of life constructively. he is a positivist now. He thinks of worldly desires. He succumbs of Kamala's beauty. He stops ascetic way of life. But

Kamala requires him to be more than that. She expects him to be worldly wise, possessing good clothes and money. Her guidance directs him to be employed as manager of Kamaswami's business. Siddhartha manages Kamaswami's business very well. Yet he works without a desire in it, without a devotion in it, and certainly without a loyalty to his boss. Sometimes, over the losses he suffers Kamaswami's scolding. Still Siddhartha is Siddhartha. He is he. He takes everything as a game. So life is a game for him for realizing his self.

Siddhartha calls the worldly people as child-people. Hesse writes,

For a long time Siddhartha had lived the life of the world and the pleasures without actually belonging to it. His senses which he had deadened in his ardent samana years, had reawakened. HE had tastes wealth, tasted lust, tasted power. Yet for a long time he had remained a samana at heart; Kamala, the clever woman, had correctly recognized this. (p.67)

Then one night Siddhartha was warned by a dream that he should go in quest of self-realization. He felt in his heart, "Before you lies a path to which you are called, the gods are awaiting you." (p. 74). The words "onward ! you are called," sounded to him.

Hesse says, "That same hour of night Siddhartha left his garden, left the town, and never came back." (p. 75).

The chapter "Samsara" ends with a note of finale in Siddhartha's life. Siddhartha leaves Kamala and Kamaswami, both standing for passion and wealth. There is an awakening in Kamala's part. As she becomes pregnant with Siddhartha, she stops entertaining clients. She decides to search the truth of life.

Siddhartha continues his travel, his awakening. He goes to

the river where he met a ferryman once. He finds the flowing river carrying a message for him - the message of flow of life. He meditates and falls asleep in the wild. Govinda, his lifetime friend who is on his pilgriming, notices Siddhartha and wants to warn him about the wild animals. Indeed, he does it, without identifying Siddhartha. But Siddhartha identifies him. This is a philosophical difference between the two. Siddhartha is aware of himself, he knows himself, but Govinda does not. Hesse seems to say that this makes Siddhartha awakening himself. Soon both go their ways pilgriming.

"I want to remain by this river, thought Siddhartha." (p.89). He aspires for a new life now. Soon the ferryman Vasudev ferries him across the river. Siddhartha says Vasudev's job is a lively one. But Vasudev says all jobs are lively. Here Hesse's philosophical speculation is seen. He projects the ferryman in the spirit of Lord Krishna, Arjuna' charioteer in the Mahabharata war. As Krishna, as a wise man, guided Arjuna, Vasudev guides Siddhartha. They stay together thinking of the divine aspect of Om, which sound is produced by the river. River is timeless, teaching a lesson that one must think globally and live locally.

Soon they hear about the end of Gautham, the Buddha. Many samanas walking the way bring the news of the 'Permanent one's possible end. Even Kamala who has renounced her property for the Buddhists' monks, takes to pilgriming. Her son Siddhartha by Siddhartha is with her. They rest somewhere and Kamala is bitten by a snake there. Some passersby take her to the ferryman. Siddhartha notices Kamala, his old mistress. Once some medicine is administered to her she finds some awakening. She is happy about Siddhartha. Unfortunately she dies of pain soon.

Kamala's son Siddhartha stays with Siddhartha for some years. Yet the young Siddhartha cannot adjust with the old Siddhartha. This is because of the former's attachment with affluence in life. So he runs away. Both Siddhartha and Vasudev try to recover him but

in vain. Siddhartha finds love and beauty in fraternity. He calls the child people as his brothers. Yet he distinguishes wisdom from knowledge. Vasudev likes him attain such knoweldge. Once he knows that Siddhartha attained such knowledge Vasudev attains nirvana. Hermann Hesse seems to have brought in the character of Vasudev to reflect Geeta motif of a guru for a disciple.

The final chapter "Govinda" describes the futility of words, just gurus and lack of varlues in life. Govinda meets Siddhartha still unable to identiy him. As an advice to his companion Siddhartha says mere teaching has no value for authentic existence. Siddhartha thinks observation, adherence to truth and social srevice can help man attain wisdom and Nirvan. He believes God is omnipresent and omniscient. He believes God as oneness pervading whole universe. Siddhartha ends with the prophetic note that there lies unity in diversity.

So as an intellectual biography of Gautham Buddha, Siddhartha unravels a lot of eastern Message to Western readers. It is truly "a search for the sources of the self within the self." Hesse's *Siddhartha* is a grat lyrical novel. Critics call it a fictional biography of Gauthama, a parallel to Gautham and a Gautham story itself.

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Mallikarjun Patil

Greek Mythology and Wonder World

Man is a rational being. Intellect is the gift of human race. Still in the absence of certainties man feels vulnerable. So he desires to have his own realities. Myth is exactly that which has emerged as man's personal truth. Myth is a man-made narration that informs us about an older order of the world. And there are as many myths as are civilizations. Though myths are *myths* they are not just fairy tales. For ex : Greek mythology is a representation of certain far-off periods and it helps us fill in the gap in history, indicating the level of Greek culture. Greek myth tells the life of a certain number of people in the remote corner of the world, many centuries before Christ, that they built cities, subdued foreign nations, set off to unknown parts, founded colonies and led art to great heights.

When historians excavated at Troy and Mycenae, they discovered that there lived historical people, with their cultural magnificence, and fought great battles, all before 1200 BC. The Troy of Priam, the tombs of Atreus and Agamemnon, laden with gold came to light. Such rich Greek mythology has enriched the western world.

The Creation of the Gods : The Greeks deified many abstract concepts. They called Mother Earth as the goddess force,

associating it with fertility cult. So out of Chaos arose the Mother Earth and Sky and gave birth to Titans - Oceanus, Tethys, Hyperion, Theia, Coeus, Phoebe, Creius, Iapetus, Cronus and Rhea. Cronus married his sister Rhea and gave birth to Zeus. There was a war between Zeus' forces called Olympians and the older Titans. Zeus won the battle and he punished Atlas by entrusting task of holding the earth aloft, for he sided with the Titans. The defeat of the Titans pained the Mother Earth and she gave birth to the Giants. So the Titans with the help of Giants led a battle against the Olympian gods. Heracles and Athena killed the enemies. When there was peace, Zeus ordered Prometheus and Epimetheus, the sons of Titan Iapetus to endow the creatures of the earth with powers. When Epimetheus could not help man Prometheus helped him fire and for that Zeus punished him until Heracles rescued him.

One day Hephaestus's statue of Pandaora was given life by Zeus. Zeus gifted her to Epimetheus. Her magical box produced misfortunates and hopes for man. Zeus punished man with flood. Deucalion and Pyrrha's first-born was Hellen, the forefather of the Hellenes (Greeks).

The ancient people, just for wish fulfillment involved with gods. Such gods kept a company in their daily lives and sided with their problems. After gaining power over the earth and heaven, the twelve gods of Olympus shared out responsibilities. They ate ambrosia and rank nectar. Such great Olympian gods are Zeus, Hera, Athena, Poseidon, Demeter, Apollo, Artemis, Hermes, Ares, Aphrodite, Hephaestus and Hestia. Zeus is the lord of heaven and earth. Thunderbolt is his weapon. Hera is his wife. Zeus had affairs with others. He married Europa and begot the legendary Minos. Zeus had a union with Metis begot Athena. She is the patron of the city of Athens. Poseidon is the god of the sea. He is known as 'Girder of the World.' Aphrodite and Polyphemus to the second generation of Olympian gods. Zeus's another wife was Demeter

known as goddess of agriculture. Demeter's misfortune caused 4 months summer for us. Zeus's love for Dione gave birth to Aphrodite, the goddess of beauty. She married Hephaestus. Zeus with his union with Maia had Hermes. Zeus out of his union with Hera had Ares, the god of war. His union with Aphrodite gave birth to Diomedes of Thrace (the owner of man-eating horses). Hephaestus, the god of fire made Achilles' armour.

Besides the 12 Olympian gods, there were others. The difference between the two is that the other gods were born to gods and mortals and they did not stay in Olympia. They are often identified with man's way of life. As is told Gods played with the fate of mortals. For ex : Semele, with Zeus gave birth to Dionysus, god of gaiety. The Dionysian cult is associated with wine and dance. Asclepius, the son of Apollo was the god of medicine. Hipocrates is his descendent. Iris was the messenger of the gods. Hades (Pluto), Zeus's brother ruled the underworld. He was cruel. He had a large penis like Jokumar in India. Pan is the god of bucolic life. Other lessor gods are the personifications of abstract concepts.

The Heroes : When bad times harassed man, demi-gods helped him. They protected the heroes. The heroes took dangerous expeditions either to protect a prince, or fulfill a moral obligation. Such heroes are glorified. Heracles was a demi-god, endowed with supernatural gift. He was born in Thebes and married Megara. He killed his own children, and for the expiation of sin, he served the king Eurystheus. He did 12 labors. Later he joined the rank of immortals. Theseus, kind Aegeas' son, was the hero of Athens. He killed Minotaur, a monster at Crete. He sailed home without using white sails, as he was victorious. His father Aegeas misunderstood that his son had died and threw himself in the sea. That part of the ocean is called the Aegean Sea today.

The Voyage of the Argonauts : We know the campaign of the Greeks to Colchis under the leadership of Jason. Athamas's

Children Helles and Phrixus ran with a golden ram for life. When in journey Helles died in water and that area is known as Hellespont. Phrixus reached Colchis and sacrificed the ram (golden fleece). Pelias, the king of Iolkos who had usurped the throne from his half-brother Aeson, told Aeson's son Jason to bring the Golden Fleece if he wanted his father's throne. Jason's ship (Argos-quick) had great youths of his time called Argonauts. In spite of Aeetes' mischief returned with the Golden Fleece and he ruled peacefully.

Perseus, the son of Zeus and Danae did many adventures. He fetched the head of Medusa, the Gorgon. Bellerophon, the son of Sisypheus was a hero who killed the Amazons. Daedalus was a great craftsman. The sea where his son Icarus died is called the Icarian Sea. Orpheus was a well-known musician. He loved Eurydice and when she died of snakebite, he went to Hades to bring her back. As his music charmed, Hades agreed to send her with him with a condition that he should not look back till he reached the earth. But he looked back and lost his beloved. Since then Orpheus scorned women, living on music. He discovered Cithara.

Oedipus belonged to the royal house of Labdacids. Liaus, the king of Thebes, married Jocasta and had no sons. The oracle said that he would have a son but the latter would kill him. Yet Jocasta slept with him and had a son. Liaus pierced his leg and sent him for discarding. The guards gave it to traders who took it to their king Polybus of Corinth. Queen Merope named it Oedipus (swollen footed) and reared it. So fate had it that Oedipus lived. He grew strong. Once he was insulted when somebody said he was not Polybus's son. His parents did not tell him anything about it. So he set to learn the truth of it from Delpic oracles. The oracles said that he would kill his father, marry his mother and his descendents would suffer. Still he believed Polybus to be his father and to stay away from the calamity, he stayed away from Corinth. He wandered making feats. Once he traveled in Phocis and met a royal entourage

in which king Liaus was going to Delphi to know about his son. A silly encounter made Oedipus kill all of them except a soldier who slipped away.

At Thebes, Creon, Jocasta's brother, ruled afterwards. But before they could begin searching for the murderer, the terror of the Sphinx engulfed the city. This monster asked passersby a riddle and since none of them could solve it, the Sphinx devoured them. Creon announced that anyone who could solve the riddle and rid Thebes of the terrible monster would become the king and marry the queen. Oedipus met the Sphinx and the riddle was as follows : "What creature of earth is it which has four legs, three legs and two legs, and is weaker the more legs it has?" Oedipus solved the problem, replying that the creature is man, who crawls on all fours as a baby, walks on two legs when he is grown, and rests on a third leg - a walking-stick - when he becomes old. This made Oedipus the king of Thebes. He married Jocasta. He produced four children like Antigone. He ruled in peace. But an epidemic broke and oracle said it would not go until Laius' murderer is driven out. Tiresius revealed the truth that Oedipus killed his father. So Oedipus left his kingdom.

Pelopides-the family of the Atreids : Pelops and Hippodameia were the parents of Aterus and Thyestes. According to one version of the story, Pelops passed on the sceptre of power to Aterus, his first-born. After their father's death, Aterus' sons Agamemnon and Menelaus took refuge in Sikyon. Later, Tyndareus, father of Castor and Pollux, Clytemnestra and Helen, helped Agamemnon to regain the throne which was his by right. Thyestes who reigned during that period and his son Aegisthus were exiled and Agamemnon took Clytemnestra as his wife - after she had killed Tantalus, her first husband (who was also a son of Thyestes). Agamemnon and Clytemnestra had three daughters - Iphigenia, Electra and Chrysothemis and one son, Orestes. Menelaus married

the beautiful Helen and ruled in Sparta.

The Iliad : The Trojan campaign which complicated Greek history lasted for ten years, culminating in the death of great heroes. The Achaeans and the Aeolians, Greeks from continental Greece, laid siege to and defeated the Trojans (Greeks from Asia Minor). Myth relates that the war was fought for the sake of Helen. Yet it is not myth as Troy is discovered. The Achaeans with Aeolians had an army of 1,00,000 soliders and a fleet of 2000 ships, while the Trojans had their own allies. Achilles was the dominant figure of *The Iliad* and others are Agamemnon, Odysseus, Hector, Paris and Menelaus. Historians believe the Greeks spread far and wide as they had shortage of lands in 1100 BC. The war began from the wedding feast of Pelius (king of Phthia) and Thetis (sea goddess). One goddess Eris who did not attend the occasion, in anger tossed a golden apple in front of Hera, Athena and Aphrodite and each claimed it for herself. While far away stood Troy's king Priam's son Paris whom Zeus asked to judge which goddess should get it. Then all the goddesses tempted him : Hera, with rule over Asia and Europe, Athena with heroism and victory; and Aphrodite with love, in the person of comely Helen. Paris, who aspired for Helen awarded the apple to Aphrodite. The other goddesses as they were angry supported the Achaeans against the Trojans. Aphrodite advised Paris to get Helen. The union of Pelius and Thetis produced Achilles. Thetis desired to make her son become strong and she dipped him into Styx, holding him from heel. So his heel became weak as known in the phrase 'Achilles' heel'.

The fort of Troy stood on Mt Ida, ruled by its founder Laomedon's son Priam. Priam's wife was Hecuba. Priam's sister Hecuba had two sons Teucrus and Ajax, both fought in the war. Priam had 50 sons and countless daughters. His first-born son was Hector, followed by Paris, Deiphobus, Polydorus and Troilus; the best-known of his daughters were Creusa, Laodice, Polyxene and

Cassandra. The last one was gifted with the power of divination.

One day Paris visited Menelaus. He liked Helen. He had a power to tempt her in disguise. So they eloped to Troy and got married. So all Greek heroes united to fight for Helen. Thus the insult which Paris offered Menelaus had to be taken as a personal affront. Odysseus, son of Laertes and king of Ithaca, was one of the men who participated in the campaign, along with Achilles, the king of Phthia; the wise Nestor, king of Pylos; Diomedes, the hero of Aetolia; Ajax, the Telamonian; Idas, king of Crete, the wise Palamides and Idomeneus. Once Iphigenia was sacrificed at Aulis, the Achaeans sailed to Troy. The Trojan War began as is narrated in Homer's *Iliad*. During the first nine years, Achilles, the greatest Greek hero, killed lots of Trojans and presented their women to Agamemnon, the Commander-in-Chief. He kept slaves like Breseis for himself. He offered Chryseida to Agamemnon. But Chryseida's father, the priest of Apollo came to buy her back. Oh! Agamemnon refused the idea first. So Apollo troubled them. Finally Agamemnon gave up Chryseida and seized Achilles' beloved Breseis as compensation. Now sad Achilles with his Myrmidons stopped fighting and the Trojans decimated them. After a heavy loss Achilles' friend Patrocles in Achilles' disguise fought the Trojans. Oh! Apollo told it to Hector and the latter killed Patroclus. So Achilles scornful about Patroclus's death began taking revenge against the Trojans. He killed Hector. However, Apollo told the secret of Achilles' heel and Paris aimed at him. So Achilles fell. Because of Odysseus's tricks, a wooden horse was taken to the gate of Troy. The Trojans mistook it for Athena's gift and towed it inside. Once it was night Odysseus and his crew got out, opened the gate of Troy. The Achaean army decimated the Trojans. Odysseus slew Priam. All his kin fell. Meanwhile, Helen had married to Priam's brother Demophobus whom Menelaus killed. Menelaus and Helen united again.

Once the war was over Menelaus and Helen returned to Sparta. Agamemnon returned to Mycenae where his bloody wife Clytemnestra, already in love with his cousin Aegisthus, killed him. Thereafter, her son Orestes killed both Aegisthus and Clytemnestra. Ajax of Locris met his end in a shipwreck.

The Odyssey : After *Iliad* it is *Odyssey*, very popular. Once the war was over, *Odyssey* (Ulysseus or Ulixix) set sail for Ithaca. But he took ten years to reach his home as he encountered setbacks. Once he set sail, his ship was wrecked and he landed at Thrace of Cicones. As they were the allies of Trojans, he looted their city Ismarus. Then they visited an island off the coast of Africa (the Land of Lotus-eaters). Then *Odyssey* sailed to Sicily where the Cyclops Polyphemus lived. He came to the island of Aelus where he was gifted with a bag of wind. The island of Circe was mysterious where *Odyssey's* crew experienced a transformation into swine. The Sirens were the next threat. *Odyssey* dealt with the Clashing Rocks and the Channel Scylla and Charybdis. The island of Thrinacia was *Odyssey's* next stop where his people ate the meat of forbidden oxen of the sun god. Still *Odyssey* landed the shores of Ogygia, the island of Calypso. *Odyssey* spent an enchanted time with Calypso (Atlas' daughter). She wanted him and promised him immortality. Only due to *Hermes'* help, he landed on the island of Phaeacia (Corfu). The king Alcinous gave him a royal shelter and helped him a ship for his return to Ithaca. Once he met his son Telemachus, he killed his wife's suitors. Finally there was *Odyssey's* reunion with his wife Penelope. *The Odyssey* is the oldest and the most reliable version of the narrative. Such an *Odyssey* is a mortal, everyday figure-any one-anywhere-going forward. Homer, the immortal poet from Smyrna, lived in the ninth century BC. His two epics are the finest works of literature.

S.K. Aggarwal

Designing Culture Based English Textbooks

The contention of the paper is that a learner learns better when the language involved is meaningful. Learning becomes smooth and effective when the learner is put in a environment in which he feels at home and the school becomes merely an extension of the homely atmosphere. The central thesis of the paper is that tribal/rural learners lag behind their non-tribal/urban counterparts because they find the textbooks and the classroom culture quite alien to their own.

In India English Education is urban biased. Learning of English in the existing syllabi is geared to urban middle class culture. As a result the tribal/rural learners of English are not able to cope with the alien nature of English courses and fail to achieve an educational breakthrough; those who are educated through this system do not feel proud of their tribal/rural heritage and thus thwart the very purpose of education - of projecting the value of their own world to the outside world. Hence, the need to decolonize the English language curriculum by using tribal/rural indigenous culture as a positive resource for producing teaching materials and devising methods of teaching and the evaluation system.

The paper traces the dominance of the urban middle class

biases reflected in the existing English textbooks and suggests that the depressing ELT spectacle for the tribal/rural learners of English can be improved if they are initiated into teaching/learning of English through reading materials which have high interest value for them. The paper is based on the experiments carried out in successive stages in schools located in the vicinity of Udaipur, Rajasthan. The nomenclature "Tribal" is not strictly confined to the tribals but includes all those who are tribal-like, i.e. even the non-tribals from rural areas. On the other hand, those tribals who have migrated to the towns and cities and have engrossed themselves in the urban culture, of course, are closer to urban middle class people.

In the Post-Independent India, the scope of English Language teaching has expanded at a tremendous pace. Many new programmes of teaching English by preparing instruction materials based on different systems have been initiated. But compared to the energy, time and money spent on learning English, there has been little improvement in the level of proficiency acquired by our language learners. This is because after an initial interest majority of tribal/rural students are not able to cope with the alien nature of the course materials and the obsolete methods employed for teaching/learning of English. As a result most of them drop out from our English Language Teaching (ELT) programme in the middle. The reason is obvious because teaching English has not been made relevant to our own situation. N Krishanswamy rightly says

We, in Post-Independence India, are still living on 'Received knowledge', partly because of the legacy of colonialism and partly because of our admiration for the West; English teaching in India still follows the Macaulayan Plan of 1835 and even after fifty years of political independence, we do not seem to think that

our own achievements, problems, values and heritage are fit enough subject matter for teaching English in our country.¹

A language is learnt for communication in a social context. Motivation to learn a language is intensified if there is a pressing need to do so. In the Indian multilingual setting, most individuals succeed in acquiring two or three languages through a natural process. Exposure to the second or third language environment facilitates this. In contrast to the unconscious acquisition of Indian languages, the learning of English poses problems to a majority of countryside students enrolling for higher education. This is in spite of the fact that English as a subject is well entrenched in the formal education system. This is so because the home and the community environment are for the most part, exclusive of English. Secondly, the peer group communication within and outside the classroom is mostly in an Indian language. Thirdly, English teaching in non-English medium schools is text-based (these texts are not very often based on the tribal/rural learner's culture) and dissociated from actual language use. English is still taught as an 'exercise' not necessarily based on the countryside ethos. As a result it becomes very difficult for the tribal/rural learners to acquire the desirable competence of English. English is learnt as an 'artifact' in which speakers and listeners remain detached and uninvolved from the communication point of view. Hence, the need of the hour is to extend the homely environment to schools by using tribal/rural indigenous culture as a positive resource for producing materials and devising method of teaching and the evaluation system.

In India English education is urban biased. Learning of English in the existing syllabi is geared to urban middle class culture. The learning situation for the tribal/rural learners worsen because they

have to pass through the double layers of colonialism existing in the forms of the received knowledge of the West and dominant urban middle class biases in English text books. As a result the problem for the tribal/rural learners of English intensify because they are not able to cope with the English Language courses. The cultural colonialism is very much a part of Post-independent Indian societies and is perpetuated by the unilateral imposition of dominant urban middle class biases on the tribal/rural society. The dominant urban culture biases against ethnic minorities reflected in the dominant culture based text books through omission and distortion of the life and culture of these minorities adversely affect the pace of learning and fail them achieve an educational breakthrough.

Even in the Post-independent India when the tribals have achieved spans of achievement (though not a desirable level of achievement as it is confined to certain tribal families and communities only), most of the English text books - whether the lessons included are on environment, science, mathematics, recreation or people - tribals are depicted as stereotypes in their traditional occupations like agriculture, factory labour, wood cutting, poultry, farming, fishing, fruit collection, honey gathering etc. In addition, the language and themes are distinctly urban middle class centered. The text books contain ideas, concepts and themes alien to the tribal/rural pupils. The existing text books, therefore, not only create learning problems, they also create in tribal learners a negative attitude towards themselves and their culture. In a situation when English is the fourth or fifth language for the tribals, the alien nature of text books proves an extra burden for them. N Krishnaswamy says :

It results in 'reduction' and 'reproduction', of the ideas and themes contained in the books by the tribal learners of English "without any thinking critical or creative; what

matters is the 'right answer' and the ability to memorize and reproduce it in the examination without any comprehension of the text.²

Positive attitude to one's culture boosts up one's self concept and adds to his/her healthy psychological growth. As M. Kundu says,

Although, love for one's culture is quite natural for everyone, but due to certain psychosocial, political and economic reasons such as the dominance of majority culture and the widespread existence of negative stereotypes of the minority groups among the majority groups, often internalised by the minority groups themselves, members of same ethnic minority groups like the American-Indians of the U.S.A. the Maoreis of New Zealand and the tribals of India are found to have negative attitudes to their own cultures and people. In such cases, there is a need for developing in them positive attitudes to their culture through deliberate efforts.³

Positive attitude towards other cultures are pre-requisites of living in any multi-cultural state. But while love for one's culture is natural unless prevented by such negative psycho-social and political factors stated earlier, love for and understanding of other cultures needs to be cultivated among all. Loving and understanding other cultures are often obstructed by the great influence of one's own culture on the person concerned. Culture pervades every aspect of the life of its members. Their food habits, dress, manners, behaviours and customs are culturally patterned. Everything humans perceive,

know, think, value, feel and do is learned through participation in a social-cultural system. The interesting aspect of it is that the members of a culture are quite unaware of all these influences on them. What is more surprising is that they tend to project and impose their culture on people of other cultures. Everyone considers what he has learned from his culture as natural and right and that of others as unusual and wrong (e.g. the whole tribal family weeps along with the bride when she goes to her in-laws house, a tradition very much disliked by the urban middle class. Similarly a typical tribal was heartily struck when he saw a bride departing from her parents' home with no tears in her eyes) which often leads to culture conflict.

In a country like India, where many languages, many cultures and many religions co-exist, there is a great need for developing positive attitude to other cultures; this can be done by attaching due weightage to the countryside tribal ethos in producing teaching materials, and devising methods and evaluation techniques. The process must be initiated right from the school.

Over the last one hundred and fifty years, the English teaching courses in India after having crossed a long troublesome journey from traditional structuralism to functional vocationalism on the one hand, and from classicism to post-modernism on the other have yielded nothing fruitful to the tribal learners of English. Efforts showing concern for the tribal learners of English have been made earlier as well but none of them were marked by a tendency to integrate, keeping intact the minority culture and heritage. In post-independent India teaching/learning of English as a second language is no more a privilege for the rich and the elite. Therefore, teaching English to vast number of pupils from poor and culturally deprived families must surely constitute a major educational problem in India.

The existing English textbooks in India abound in dominant culture biases of urban dwellers and the colonizers, and serve

primarily to prepare middle or upper class children to participate in their own cultural ethos. The pupils belonging to urban middle and higher classes, already trained at home in this culture, find no difficulty in following these books and the school becomes merely an extension of the homely atmosphere, but for tribal pupils who are struggling to acquire basic knowledge in even the regional languages, the English textbooks and the classroom atmosphere appear quite alien and complex. Dr. S.L. Doshi in his study on the Bhils of Southern Rajasthan (1971) also states the drawbacks inherent in the curriculum which make the tribal pupils play truant or leave the school after sometime. He says,

The curriculum is open to grave criticism as it neglects the rural surroundings and the habits ingrained by tribal culture. School, with its unusually unattractive atmosphere does not seem to be popular with the boys of the vilalges who are in the habit of walking on the hills and by the side of rivulets. Text books writtinen in the towns and full of illustrations of objects common in town many appear strange to those living in distant villages,... A Bhil boy can understand the dialect and the heroes and myths of his own culture much better than those given in the usual text books.⁴

The testing procedure is also biased in favour of urban middle class culture. It is found, for instance, that in school examinations, students are asked to write paragraphs mostly on urban oriented themes such as 'How I celebrated my Birthday', 'A visit to Zoo', 'A visit to Vegetable Market' etc. Morevoer, the non-tribal teacher's negative attitude towards his tribal pupils worsens the situation. He has low expectation of his tribal pupil's scholastic achievement.

Teacher's expectation is a major variable in student's performance. If the teacher's expectation is low, the pupil tends to satisfy him by his poor performances. All these hamper the process of learning English in the classroom.

Therefore while preparing textbooks, the vocabulary, structures and cultural content of the material should be carefully graded; otherwise even a slight difficulty may compel the tribal learners to drop out from the English language curriculum. The materials should also have high interest value for them and the subject matter should be such as to foster in them love for, and pride in, their culture. This can be done by including topics on their culture, local traditions, festivals, folklore, history, music and biography of important tribals.

An experiment was conducted to examine the hypothesis that a tribal pupil can be motivated to a desirable extent and the learning speed made faster if the learning is provided a cultural basis. Three schools were chosen for the experiment and from each school was identified a group of twenty students (standard XII) who were considered to be very weak in English; these students very often absconded from the English classes. The survey was conducted in two stages - at the levels of the school teachers and the students. It took the researcher a period of almost 20 days to carry out the experiment. In the first stage the school teachers engaged in the teaching of English were interviewed. They were put questions regarding their attitude towards the tribal children and the methods they were employing to teach English. All the teacher respondents (15) were found to share the negative stereotypes of tribals with their dominant culture group people. The survey revealed that the teachers failed to take into account the tribal learners' culture specific styles of learning as most of them still adopted the age old structural method of imparting English education and accordingly they gave a

list of rules with their possible exceptions while teaching a grammatical item. Similarly while teaching a text they would translate it into the regional language (Hindi or some other dialect) and would exhaust their whole energy in giving answers to the questions given at the end of the chapter as these questions very often occurred in the examination. Neither did the teachers realise the tribal pupils' problems in comprehending the alien ideas and concepts used in the textbooks which are based on non-tribal middle class culture. This widened the existing cultural gap between the teacher and the pupils and accentuated the already existing ethnocentricism.

In the second stage the pupils were taught the text. The researcher being aware of the fact that traditional translation method of teaching English would not work, a method based on the tribal traditions was employed. Tribals have a rich oral tradition. Everything is orally handed down in the form of an actively pleasurable activity for them, mostly carried on with friends and family members. Hence, the teaching strategies of oral reading, group work, role playing, repetition and story telling were employed (The researchers being ignorant of the rich tribal traditions of Southern Rajasthan was assisted by the school teachers). First the text was orally read out by the researcher in the form of a story and the students were asked to listen to him attentively. This was followed by a series of questions to test the listening comprehension of the pupils. The questions included "What is the text about?" "Who was Bhasmasur?" "Who was Rai?" "Who is Budiya?", etc. To the surprise of the researcher and the school teacher, the students who never involved themselves in the classroom activities were greatly motivated and they promptly answered all the questions. Having thus prepared the background the teacher read out the text and the learners followed him from the copy of the text given to them by the researcher. Then they were asked to do a silent reading and solve the tasks/activities/questions

based on their literary and literal interpretation. The activities based on the reading of the text were so graded that they would extend the learners' area of interactive comprehension, enrich their vocabulary, improve their spellings, motivate them to speak and encourage them to write short discourses on the topics of their own interests. Here is one of the sample tests taught to the students :

BHIL GAVRI

The Bhil is one of the important tribes of the country. In Rajasthan, they live in green valleys and hills of the Aravali region that lies between Bedach and Mahi rivers. Bhils are a nomadic people and love to dance and sing in fairs and festivals. Their most fascinating festival is Gavri.

Gavri is celebrated in a dance drama from lasting for forty days during the rainy seasons. It is essentially a ritual activity. The story centres around Shankar and Parvati. It is said (according to a mythological legend) that once Bhasmasur went into meditation of Lord Shankar. It pleased Shankar so much that he gave him a 'Bhasmi Kada'. In a flash of joy, he tried to apply it on Shankar himself and make Parvati his consort. However, Vishnu in the guise of Mohini came to his rescue and eventually killed Bhasmasur. While Bhasmasur was dying, he begged Vishnu that in some way his name should be immortalised. In his magnanimity Vishnu blessed that Gavri shall be performed to perpetuate his memory.

Generally, a village gets permission once in three or four years. Once the goddess blesses the devotees through the Bhopa to go ahead with the celebration, the Gavri preparations commence. The ritual commences on the day following Raksha Bandhan when sowing has been completed and the crops almost begin to sprout. It is an ideal season with no work in the field

to worship various gods and goddesses which form the sacred pantheon of Gavri.

The activities on a particular day start with the fixing of the Trishul. Amidst shouts of 'Jai Shankar Mahadev and Jai Gavri Mai' the deities are assigned their place for the day. The initial ceremony is followed by more popular items. These include plays and skits based on mythological and historical events and community life.

Each village has a team of amateur dancers and dramatists. All the acts are played by male actors. Budiya (Shankar) is the principal actor and leader of the show. Rai is the principal actress. It is believed that Goddess Parvati herself witnesses the celebration. The actors abstain from drinks, sex and take only vegetarian food once in a day, for forty days the duration of Gavri.

An item is concluded when the actors in the item come before the deity, make a bow and receive the final blessing of the Bhopa. The Bhills begin the day's function at about 10am. and conclude the day a little before the sunset.

The final ceremony of the festival requires a clay elephant which is supplied by the local potter. The closing ceremony of Gavri is performed on First Navmi of Ashwini month. The clay elephant on which Mata Parvati is seated is given the farewell by immersing it into the water.

The Gavri party goes around performing from village to village which are related through a final ties and connected through business and ritual exchanges. The festival is testimony of social solidarity that exists between the Bhills and other people inhabiting these villages. The cultural life of the Bhills is also depicted through Gavri. The dance is performed in a circular form to the accompaniment of Mandal, Thali and Dhol. The

Folk dance drama is performed in the open air without any stage. The Budiya dances anticlockwise while other actors dance clockwise. The performance is so captivating that all persons irrespective of their age, sex and caste witness the show from morning till evening.

In the Post-independence period, some dance directors have ventured to experiment with the form of Gavri, realting tribal actors, finer movements and rhythm for adaptations to the requirement of the modern theatre and to bring it to the national milieu of dance and drama. Whether this process of experimentation between traditions and modernity, will bring into the national spectrum the pristine glory of tribal culture would be seen in times to come.

ACTIVITIES

- A. Test your understanding
 1. What is a Bhasmi-Kada ?
 2. Who seeks permission from the goddess for holding the festival of Gavri ?
 3. How does the goddess bless the Bhopa ?
 4. Describe the initial ceremony of the Gavri celebration ?
 5. Who celebrate the Gavri festival ?
 6. How does the local potter help in celebrating the Gavri festival?
 7. What is a tribe ?
 8. What is a folk dance drama ?
 9. How is the Gavri dance a testimony of social solidarity ?
 10. How is the period of celebrating Gavri an ideal season for the Bhils ?

- B1 Increase your word power

Tick the word or phrase nearest in meaning to the key word

taken from the passage :-

- | | | |
|------------------|-----------------------|---------------------|
| i. Consort | a. Prince or Princess | b. King or Queen |
| | c. Husband or wife | d. Man or woman |
| ii. Ritual | a. Traditions | b. Conventions |
| | c. Rites | d. Practice |
| iii. Commence | a. begin | b. welcome |
| | c. purpose | d. invite |
| iv. Skits | a. poem | b. humorous writing |
| | c. prose | d. story |
| v. Witness | a. Find out | b. Answer |
| | c. See | d. Respond |
| vi. Sacred | a. afraid of | b. pleasant |
| | c. pious | d. unhappy |
| vii. Abstain | a. refrain | b. involve |
| | c. detach | d. associate |
| viii Magnanimity | a. generosity | b. vast |
| | c. miserly | d. wide |
| ix Mythological | a. fictitious | b. historical |
| | c. real | d. unreal |

B2 Match the word with its meaning

- | | |
|----------------|---------------------|
| i. Trishul | a. god or goddess |
| ii. Deity | b. lance or trident |
| iii. Thali | c. plate |
| iv. Mandal | d. drum |
| v. Dhol | e. immortalise |
| vi. Perpetuate | f. disc |

C. Conversion :

- Gavri festival is celebrated every year in your village.
Your urban friend Ramesh whose father (who serves

the Govt. of Rajasthan as a revenue official i.e. patwari) has recently been transferred to your village does not know anything about the Gavri festival. Narrate to him the story underlying the festival.

2. Present a skit based on the mythological event of Demon Bhinyawad proposing to Devi Ambav.

- D. 1. Prepare a report on the Gavri festival celebrated in your village.
2. Write a letter to goddess Parvati inviting her to witness the Gavri show to be celebrated in your village.

As is evident from the activities/tasks that they can be answered accurately only by making the proper analysis of the print and by utilising the hypotheses stored in the reader's mind. The experiment showed a promising increase in all the four skills. Almost 80% learners comprehended the text on the basis of the schemata present in their mind. They were also able to produce excellent speeches and write fairly good reports. Initially they found the skit based on the story of Demon Bhinyawad proposing to Devi Ambav a little difficult but when assisted and supervised by the researcher they made efforts to stage it properly.

The overall effects were also remarkable. There was a miracle increase in the number of learners with almost cent percent attendance in the folk narrative class as the students were informed in advance that they would be taught a text on Bhil Gavri the following day. This was something which the students never expected; they rather wondered how they would be taught English through Bhil Gavri. The pupils who took all pains to abscond from the classes, made a promise to the researcher that they would never fail to involve themselves actively in the classroom teaching of English if they are made to learn English through meaningful/relevant discourses.

The experiment suggests significant implications for the teaching/learning of English in a tribal/rural setting. The material to be useful must be meaningful, relevant and applicable. In other words, the cultural gap should be less and attempts should be made to make contexts appear less foreign to tribal pupils. The existing textbooks must be tailored to the tribal's need and interest. The textbooks do not originate from the surroundings and experiences of other rural/tribal learners. Till now the fact that the teaching/learning of English can be made faster and more effective by using meaningful course materials for the tribals has spread the attention of those involved in designing courses.

The experiment also suggests that the wide gap between the culture reflected in the English text books and the culture of the tribal pupils makes the English teaching/learning monotonous and uninteresting. It also develops among them a negative self-image and a sense of inferiority. To check this, the materials used should avoid situations which make tribal pupils feel uneasy and ashamed of their own background. The text book materials should rather project the countryside ethos which would make the tribal/rural pupil feel proud of his/her rich cultural heritage. R.H. Kressel rightly says, "When these cultural differences are slight, the teacher's explanations can help tribal pupils in understanding the context. But when the difference is great, the teacher's explanation is not very useful or effective."⁵ It implies that efforts must be made to provide a new orientation to the ELT curriculum by designing the course material relevant and meaningful to the tribals so that the process of learning/teaching of English in countryside areas (dominated by the tribals) may be smoothened and expedited. It almost seems to have become imperative to do so because in the present ICE (Information, Communication Entertainment) age of privatisation and globalisation, the concessional provisions for tribals may not continue for a longer

period. In that case, it may not be possible for the government to create many more jobs for them. If that situation arises, the tribals will have to stand in the open competition and it is very likely that they may not survive the competitive edge if they do not equip themselves for the forthcoming challenges of globalisation. It is possible only when they acquire effective strategies of communication, particularly the communication skills of the English language which opens window to the frontiers of knowledge.

The experiment also suggests that the depressing ELT spectacle for the tribals/rural learners of English can be improved if they are initiated into teaching/learning of English through the reading materials which have high interest value for them. In fact, culture based English language curriculum will go a long way in improving the deplorable ELT scenario in a tribal setting by removing the attitude of aversion to English in the tribal minds so that they may face the challenges of the post-modern industrial society.

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Archana Trivedi

Gandhian Philosophy of Karma : A Reading of Nayantara Sahgal's *A Time to Be Happy*

Indian English literature occupies a significant position on the map not only of Indian literature but also of world literature in English as a whole. No body can deny the fact that Indians have contributed significantly to the overall world literature. Indian English literature has always been closely connected with the historical fate of the country. Over the past six decades Indian fiction in English has gradually become an intergal part of Indian reality. More than any other form of literature such as drama and poetry, Indian novel in English has truly reflected the image of the country in political, cultural and social contexts.

It is generally agreed that the novel is the most acceptable way of expression of experiences and ideas in the context of time. The novelists belonging to the period before and just after the independence were inspired by the contemporary political scene of the country. They wrote novels which reflect the problems of human existence in the changing pattern of political, social and moral values.

In the works of Mulk Raj Anand, especially, *Untouchable* (1935), *coolie* (1936), *The Village* (1939), *Across the Black water* (1940), and *The Sword and the Sickle* (1942), one could identify

a parallel progressive movement in Indian literature. Mulk Raj Anand assimilated marxist ideology to Gandhian idealism. Significantly the ideals of political freedom, social justice and national dignity are perceptible in the works of all novelists of the era, whether inspired by Gandhi or Marx. Anand's *Untouchable* is rightly credited with revolutionary consciousness and political maturity of the Indian English novel. Although novelists like Bhabani Bhattacharya in *A Shadow from Ladakh* and K.A. Abbas in *Inquilab*, in the foot steps of Mulk Raj Anand were attempting critical appreciation of the Gandhian epoch, the majority of the novelsits persisted with idealized re-enactment of the nationalist struggle, more or less eulogizing Gandhi. Novelists like Kamla Markanday a (*Some Inner Fury* 1957), K. Nagarajan (*Chronicles of Kadaram* 1961), R.K. Narayan (*Waiting for Mahatma* 1955), B. Rajan (*The Dark Dancer* 1959), and Chaman Nahal (*The Crown and Lion Cloth* 1982), went back to the twenties, thirties and forties eulogizing Gandhi. Raja Rao's *Kanthapura* is an unforgettable depiction of the impact of the Gandhian ideology on an obscure village in south India during the 1930's.

All the novels by Nayantara Sahgal deal explicitly with political themes in varying degrees. In her seven novels, Sahgal selects and reconstructs the events relating to a period of nearly one hundred years of modern Indian History - from 1885 to 1985. Her first and last two novels, namely, *A Time to Be Happy* (1958), and *Plans for Departure* (1986), are set in the first half of the 20th Century whereas the remaining five, namely *This Time of Morning* (1965), *Storm in Chandigarh* (1969), *The Day in Shadow* (1971), *A Situation in New Delhi* (1977) and *Rich Like U/s* (1985) deal with the events and development in the second half of the 20th Century. Her concern is with values and with analysing what has

gone into making of a country. Sahgal depicts the tumultuous period of the Indian freedom struggle. She records the rise of Gandhism, in *A Time to Be Happy*. The post Independence political scene, as Sahgal sees it, is marked chiefly by two forces : The Gandhian and non-Gandhian. In each of her novels, there characters firmly believe in and fight for the ideals and values of Gandhian politics, championing democratic freedom, self-abnegating and dedicated service for the welfare of the nation. Madhav Rao in *Plans for Departure*, Sohan Bhai and Narrator in *A Time to Be Happy*, Kailas, Prakash, The Governor in *This Time of Morning*, The old Home Minister, Vishal Dubey, and Harpal Singh in *Storm in Chandigarh*, Sardar Sahib, Ram Krishna and Raj Garg in *The Day in Shadow*, Usman and Devi in *Situation in New Delhi*, Keshar, Sonali and Lalaji in *Rich Like U/s* effectively convey the values and ideals which Sahgal holds in high esteem. Sahgal's novels, thus do not appear as dry political tracts. She succeeds remarkably in portraying the political events, currents, concepts and personalities in eminently human idiom. She has first hand acquaintance with men and matters in the political sphere.

Nayantara Sahgal has long been accepted and appreciated as one of the major political novelists. As a novelist her contribution to Indian-English fiction lies in writing novels that unroll faithfully the contemporary Indian political scene.

A Time to Be Happy evokes realistically and vividly the immediate pre-and post Independence era. The novel gives a graphic account of the turbulent period when the nationalistic fervour was at its peak and a wave of Gandhism swept the country. Rather than presenting dull rhetoric about the Gandhian thought, the novel presents a gallery of characters, who feel on their pulse the charismatic influence of the Gandhian ideas and values. A large number of

persons, rich heirs, college students, professionals and even many women, find their values, goals, ideals and norms and way to life transformed under the Gandhian influence. Shyam M. Asnani comments "*Happy* enacts the drama of India's struggle for independence and presents a shifting spectrum of the socio-political life of the country during that turbulent epoch through the life of upper middle class Indian-especially of the Shivpals."

Nayantara Sahgal deals with problems caused by a changing order. She presents new philosophy of her novels including one's own identity and roots. The novel is based on the character of Sanad Shivpal, the son of a rich man, a typical product of public school. Most of his problems are the problems of the west educated boy returning to India and encountering in himself the conflict between the two sets of values. This novel offers a more faithful picture of the period of independence, tells about the Gandhian movement of the forties. There are references to the events of 1942 and the subsequent emergence of Indian independence. Even though the tale is interesting enough, the feeling of the characters and the background in which they are placed cannot be over looked. The hero Sanad is not very happy with his present job and suffers from sense of alienation and rootlessness. This sense he overcomes only when he starts learning Hindi and spinning home made cotton yarn. The novel provides an insight into the interpretation of the philosophy of "Karma" as the protagonist begins to identify his roots and realise that it is the time of be happy.

R.A. Singh observes "Sahgal's first novel, *A Time to Be Happy* based on the central philosophy of Karma can itself be interpreted to support two ways of life. On the one hand it encourages passivity for man's present life as the result of his past actions, on the other it is a challenge for human power to create a

better future for himself. The narrator in this novel places responsibility on the individual."²

The doctrine of transmigration of soul and law of Karma (literally 'deed'), the law that one's next life is a causal extension of one's deeds performed in the past and present lives. All living beings are thus deemed to be self-trapped in the eternal cycle of birth, death and rebirth (punarjanma) until Moksha is attained through intelligent action and meditation. The universe and its sub-system including human society were seen as organic wholes in which each jati (on the cosmic plane a form of life, on the social plane a class or community) has a specific task (dharma) to perform. Only in the faithful, dispassionate performance (niskam karma) of this duty can an individual acquire merit and a higher station in the next life. As the narrator in the novel explains, the central philosophy of Karma itself can be seen as encouraging passivity if man's present life is seen as the result of his past actions. However, the human beings should take it as a challenge according to their capability to shape a better future.

A Time to Be Happy is the only novel which has the preindependent context as part of its background. Sahgal favours here the Gandhian philosophy of Karma for the growth of the people in all realms--sociological, economic, religious and political. In the changed context India is marked by violence, communal frenzy, caste and class conflicts, regionalism, populism and the unscrupulous craze for power. But the novelist does not give up hope that Gandhism has lost its efficacy in India.

For the growth of the individual and human civilization, the approach of love and peace of Gandhi, is useful even today. It can alone involve the whole nation, cutting across barriers of class, caste or creed. There is the need for 'fresh air of Hinduism'. It is high time when we have to act and be responsible for our actions,

passion and deeds would serve us better. The challenging aspects of the theory of karma are provided by the narrator in this novel. It presents the belief in karma as the possibility of framing one's own future one self. It would involve people with what is here and now. The people should wake up to the fact that they are their own masters. It is through the responsible actions that people face up to things and stand firm. Any Indian who had the capacity to think and act must use it. *The Gita* recommends action and the performance of duty unallied to reward. In the novel Sahgal gives message of 'nishkam karma' especially the 'karma', the dynamic aspect of action. Prabha Mathur and Sohan Bhai have imbibed this lesson well faced by the charging situation. Sahgal refuses to be cowed down by blind adherence to ritualized faith. Sohan Lal and the narrator in the novel throw themselves in to the service of the people believing in the Gandhian message of '*Vasudhaiva Kutumbakam*', the Universal household of God. For Sahgal, religion is "the awareness of the good." It alone is beneficial and has the ultimate value. This awareness is taken to be universal and dynamic. The great Indian leaders of past were religious, using religion as a dynamic base for progress.

Mahatma Gandhi had also made non-violence a powerful tool for Hinduism and blown fresh breath into it to uproot the mightiest empire on earth. Mahatma Gandhi believed in Karma as the source of all values and as a symbol of all good. The narrator in the novel has been seen in his capacity as both thinker and doer. Sahgal reveals her protagonist fighting valiantly against repressive forces-political as well as human-inspired by action-oriented creed. Sohan Lal an idealized Gandhian takes to politics as a mission. He has no other identity. The narrator and Maya turn their backs on power and money to lead a life of dedication and service to the masses.

A Time to Be Happy is the story of Sanad Shivpal, the son

of a rich Zamindar, Govind Narayan. In spite of his western education, Sanad has a profound respect for tradition. He is aware of the political and social forces. He learns Hindi. But Sanad is shown as "nearly English young man brought up to be a success, puzzled and uncertain about his future" (*A Time to Be Happy*, 2). Sanad joins the English firm of Selkirk and Lowe at their office in Saharanpur and cultivates Western Values. He marries Kusum, whose family stands for the Gandhian values whereas Sanad's family represents the Pro-British attitude. After his marriage to Kusum, whose comes from a nationalist background, Sanad suffers a sense of alienation and rootlessness. Sanad's main concern is how to regain his roots. He is fully aware of his dilemma of being rootless. He gives a clear expression of his sense of isolation :

It is a strange feeling to be midway between two wolds, not completely belonging to either. I don't belong entirely to India. I can't my education, my upbringing, and my sense of values have all combined to make me un-Indian. What do I have in common with most of My country men? (*A Time to Be Happy*, 147)

Sanad's inner conflict about his rootlessness and unreal existence surfaces more often which implores him to be more of an Indian and less of a "Carbon copy of an English man" (*A Time to Be Happy*, 232). Sanad is so much troubled at his rootlessness that he even declares to resign from the British firm where he is working. By learning Hindi and by spinning home made cotton yarn, he finds a feeling of belonging to his roots. He comes to have a "healthy respect for tradition" (*A Time to Be Happy*, 226). and overcomes trauma of rootlessness. Sanad has a talent to be happy and nothing can stop him from identifying one with one's roots.

The novel presents an authentic picture of pre and post independence era. Sohan Bhai, a Gandhism freedom fighter, involves in the Quit India Movement (1942) in Bengal. Through Sohan Bhai, one learns of the all encompassing movement launched by Gandhi to arouse and uplift the people. Sohan Bhai is the selfless worker who runs a home for children orphaned during the Benga^l famine. Sohan Bhai and Kunti Bhen, deal mostly with upper class family. Hence they are Khadi clad workers. Social work symbolises a way of life where duty is more important than happiness. Sohan Bhai is a follower of Gandhian ideology. His wife and children had been killed in the collapse of his house during the Bihar earthquake of 1934. He was a young lawyer at the time of this calamity. He joined the congress not because it is a political party but because it was also a channel of service and inspired Khadi Movement. He believes that he might have been nursing his injury all the time by doing service to the people. Mahatma Gandhi gives him a sense of direction. He had not given him any conventional balm, but sent back to the misery of the people. Mahatma made him aware that he still had a feeling with him. He would decidedly tend to the injury to his body or satisfy hunger. He told him : "Even if you are interested only in yourself, then you are interested in a fragment of humanity and the way is open for you to reach all human creatures. Do not die before your death" (*A Time to Be Happy*, 88).

Sohan Bhai did not want to work in Bihar because of personal reasons. But Gandhi told him "All Bharat Mata stands begging before you" (89). The impact of the Gandhi's ideology was so deep that Sohan Bhai makes the whole of the country his home. Though he has never met Mahatma again, the bonds he has forged with Gandhi's naked and hungry brotherhood have become his life's work. He spins regularly because he considers 'charkha' to be a medicine both for the body and for the mind as it keeps idle hands

busy and calms the mind.

Some of the women characters in the novel search for identity and want freedom to express themselves in society. They are aware of the injustice and strive to achieve individual fulfillment and happiness. In *A Time to Be Happy*, the women characters are highly individualistic but are still bound by conventions. The women who do not attempt and cling to their personal identity at all costs, always suffer. But Ammaji, Govind Narayan's mother and Maya, wife of Harish Shivpal (Govind Narayan's) brother, refuse to lose their identity. Ammaji is a representative of the older generation whereas Maya belongs to the transition period. The philosophy of Karma - rejection and rebellion against oppression seeks to bring happiness and redress from the evils of social life. Ammaji, Govind Narayan's mother refuses to submerge her identity into that of her husband. She is proud of her nation and its culture. After seeing Harish and Sanad, she says that they are apes of the western culture.

She wants that the younger generation should be aware of their own background where their roots lie, even while learning western education. She has the spirit of independence that makes her realize the value of self-help and dignity of labour. The narrator observes, "She was the only member of the Shivpal family who did not Summon a servant to do what she could easily do herself." (*A Time to Be Happy*, 20). Maya is silent victim of the altar of marriage. She was married to Harish Shivpal at the age of sixteen, a flamboyant, extravagant and anglicized man. On account of the antithetical personalities of her husband and herself, marriage for Maya was doomed from the beginning. Maya feels suffocated in the modernistic atmosphere of the life of her husband. She feels uprooted and anchorless. Now Maya tries to forget her disappointment and suffering by getting actively involved in social service. She seeks

fulfillment not within the realm of matrimony of personal relationship, but in the service of the people in the village where she teaches spinning.

Nayantara Sahgal's novel projects freedom as the essence of life. The philosophy which she tries to project on her 'karma' plane is essential for happiness. The Indians bear everything in the name of fate and karma. Hindu philosophy professes obedience as a paramount duty. It does not encourage people to make choice and value judgements. A Hindu is bothered only about his own Salvation, he is not responsible to anyone except himself and his God. So, he acts or reacts objectively for the good of society and country. There are no questions but only answers and commentaries and that is why the problem of rebellion does not arise. The perspectives become causes of despair and dejection and hinder human fulfillment. But these problems don't diminish easily without revolt against exploitation.

Sahgal favours here the Gandhian philosophy of Karma for the growth of people in all realms—sociological, economic, religious and political. Any Indian who had the capacity to think and act must use it. *The Gita* recommends action and the performance of duty unallied to reward. Prabha Mathur, Sohan Bai, Ammaji and Kunti Bhen have imbibed this lesson, well as they are faced by the changing situation of life.

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A.A. Khan & B. Utpal

**Convergence of Roots and Wings
In the Poetry of Toru Dutt**

Toru Dutt (1856-1877) has left behind such a glorious legacy that even today we think of her as a marvellous girl who died before her prime after blazing a trail of brilliance in the early Indo-Anglian poetry. She was the first woman writer in the history of Indo-Anglian literature. Toru Dutt was one of the first to realise and affect the much needed rapprochement between the Eastern and the Western culture. She was undeniably the finest flower of Indian Renaissance that began with Raja Ram Mohan Roy. Toru lived at a time when it was taken for granted that every educated Indian should necessarily be educated in English. Toru too learnt the language and learnt it as few of her contemporaries had ever done. During her four year stay in Europe, she assimilated the spirit of awakening and this brought her a new awareness about the need for an East-West understanding. "So, in the midst of the profuse splendours of the East, her thoughts continually reach out to that other home beyond the ocean, which travel and study had made so dear to her."¹

Though Toru's poetic output is small, contained in two volumes

of poetry, *A Sheaf Gleaned in French Fields* (1876) and *Ancient Ballads and Legends of Hindustan* (1882), yet she earned rich tributes for them both at home and abroad. Despite being works of translation, they contain within them enough originality to merit attention. Of the two, the "Sheaf" is a translation of works of French Romantic poets, while the "Ancient Ballads" is a translation of selected stories from immortal classics like *the Ramayana*, *the Mahabharata* and *the Vishnu Purana*. In choosing legends of the past, Toru was simply feeding the present, in line with what poet-critic T.S. Eliot believes, that anything creative can be built only on the edifice of tradition.

Toru Dutt was inspired by Derozio- the first Indo-Anglian poet. Derozio gave his poetry a romantic and rationalistic halo-legacy he inherited from the great English Romantics on one hand and from the French Revolution on the other. Toru's essay on Derozio is a indication of her maturity in recognising the worth of the ten unknown poets. Most of the poets included in the "Sheaf" belong to the French Romantic School and to the 19th Century. Poetry of the 19th century with its wealth of imagery, human sentiments and a love of freedom must have appealed to the lonely, childlike heart of the young poet. Toru had an innate sensitivity to pathos and the poems selected for translation in the "Sheaf" express the sentiments of separation and loneliness, dejection and agony and mystery of death and immortality. Evaluating the "Sheaf", E.J. Thompson balanced Toru against Emily Bronte and wrote that "these poems are sufficient to place Toru Dutt in the small class of women writers who have written English verse that can stand."² The strength of the "Sheaf" lies in its excellent translation and the strength of the translation is in its total effect. In her translations, Toru has captured the spirit of the originals remarkably well. No wonder then, that in spite of

his comment that Toru ignored the "rules of prosody"³ at times, Edmund Gosse wrote in his review - "If modern French literature were entirely lost, it might not be found impossible to reconstruct a great number of poems from its Indian version."⁴

It was however in the *Ancient Ballads and Legends of Hindustan*, that Toru truly found her voice. It was the impact of a profound Hindu humanistic idealism which prompted Toru to narrate the legends. An intensely sensitive young woman, Toru's awareness of social inequalities of the time is reflected in her frequent references to widowhood, caste and class distinction and religious superstition. Toru also refers to the freedom enjoyed by the women in India in the far off days. Citing the example of "Savitri", Toru bitterly contrasts the condition of women in contemporary times with that of the bygone days. Her narration is alive with sympathy and enthusiasm.

The seven miscellaneous poems included in the book too are remarkable for their poignancy and delicacy of feelings. They represent the whole of Toru's creative period. "Our Casuarina Tree" is the most admired poem of Toru Dutt. The poem is an evocation of a tree. But the tree itself develops into a beautiful symbol associated with childhood memories of the poetess. The giant tree branches into the past and recaptures the golden moments of time with a pensive nostalgia. The rugged trunk wound round and round by a python like creeper and a gray baboon resting on its crest, are the first sight the poetess beholds when she flings open her window at dawn. Water lilies in the tank under the shadow of the tree look like "snow enmassed". The crimson flowers, the birds, the bees and the sleeping cows are adjunct to the silent majesty of the tree. Magnificent though the tree is, it transcends its own splendour and becomes a link with the past and intense yearning for company of playmates who are no more beside the poetess. An eerie romanticism is

inseparable from the tree both in its physical and ethereal aspect as a plaintive note seems to emanate from it. The sweet-sad lament of the tree crosses the land and the sea to reach the poetess as she lay beneath the moon in a distant land. The tree's "dirge-like murmur" evokes a mournful response in the poetess as its vision rises up before her. Visions of the tree also stir thoughts of native land in the poet's consciousness. Last stanza of the poem is permeated with an elegiac sensitivity. The tree carries in it seeds of immortality. It will ever remain a living symbol linking the past, the present and the future : "Mayst thou be numbered when my days are done With deathless trees" :-⁵

The "Tree of Life", believed to be the last poem by Toru, is an account of mystic experience the poetess had when she lay on her sick bed attended by her father. In moments of silence, arose in her vision a vast plain drenched with a strange light. There in the plain stood a tree with silver and golden leaves, beside the tree stood an angel. The angel plucked "a few small sprays" and made a coronet round the poetess's head. The angel however, refused to place such a coronet on her father's head. The angel's face expressed "holy pity" and "love divine". The vision disappeared as Toru opened her eyes only to see her father sitting besides holding her hand. Here again, tree- the symbol of immortality is repeated. The vision of an angel placing a crown on her head, and the feeling of bliss which accompanied it seems to suggest that Toru had a vague foreboding about her imminent death and a yearning for immortality.

The most striking feature of Toru Dutt's poetry is its lyricism. Toru was adept in describing natural sights and scenes. The champak, the lotus, the kokila ever inspired her. She was deeply moved by natural beauty, it made her heart leap with an unspeakable delight and her lips quivered in ecstasy. She was keenly sensitive to sounds

and colours of nature. Poetry of Toru Dutt is essentially that of her race and her land. Fully conversant with Hindu myths and legends, Toru beautifully interpreted the culture of her country for the people of other lands. As a young girl, Toru gave utterance to her soft feelings for France and England, the two nations where she spent many a happy years of her life. Well versed in tongues of these countries, she outpoured her feelings through them. Toru however essentially remained an Indian at heart. Though a converted Christian, she had a deep respect for Hindu gods and goddesses. She never felt, as Sir Edmund Gosse supposed, that Vishnu and Shiva were child-like things. Sir Gosse himself remarks in later part of his introductory memoir that Toru's ballads "breathe a Vedic solemnity and simplicity of temper and are utterly devoid of littleness and frivolity."⁶ The Hindu doctrine of Karma is enunciated in "The Legend of Dhruva". Sir Gosse pays Toru a well merited compliment when he says - "No modern oriental has given us so strange an insight into the conscience of the Asiatic, as is presented in the stories of Prahlad and of Savitri, or so quaint a piece of religious fancy as Jogadhyia Uma."⁷

While translating ancient legends, Toru is not native and primitive in her poetry. In fact, she gave a modern twist to some of her ballads and this adds a distinctive flavour to them. The story of "Prahlad" thus suggests a political moral which may well have served as a motto for a Parisian mob during the French Revolution. In rebellious spirit of Burns, she delivered a message of democracy. Toru's passionate love for liberty is reflected in her poem "France 1870". Born a Hindu and converted a Christian at an early age, Toru made *the Bible* the main support of her tormented life. Here, reference may be given of the note written by Govin Chunder to Mary Martin in context of the poem "The Tree of Live", Govin

wrote -

Yester evening when the candles were lighted, Toru told me, in very low whispers and with some agitation, a dream or vision which she had the day previous about 9 or 10 A.M. She was not asleep at all, but quite awake. I know how why she asked me the evening before where the text was 'And I will give thee a crown of life'...³

Obviously, Toru had a vision of the Holy Spirit. The vision confirmed to her the reality of her imminent death and Toru was fully prepared for it without fear. In fact the very title of the poem is taken from a passage in *the Bible* - "And out of the ground the Lord God made to grow every tree that is pleasant to the sight and good for food, the tree of life also in the midst of the garden, and the tree of knowledge of good and evil."⁹

Toru's Christian faith however did not conflict with her fascination for the deep magic of the Hindu religion. She was "A Hindu as well as a Christian."¹⁰ In spirit, she was one with woman singers of the past, Toru had long been in search of roots and at last found them in ancient myths and legends of her own land, in the religion of her ancestors. Once she discovered her roots, she agreeably responded to the heart beats of her racial tradition. Her mother was a catalyst in her appreciation of the lore of ancient India. During her childhood days, Toru's mother kindled her spirit by narrating stories from ancient Hindu scriptures. Later readings in original Sanskrit gave a keener edge to her poetic sensibilities. It is in the Ancient Ballads that Toru's love for her motherland is most pronounced. The old ballads, full of heroism and pathos, provided her with a link to the past and she cared not if the orthodox Christian

avilled at her.

A few of the Hindu ideals articulated in the Ancient Ballads is mentioned below to reinforce the above statement. Vedantic postulation that there is only one God and this world is as unsubstantial as a shadow is effectively communicated in Savitri's speech to Yama -

I know that in this transient world

All is delusion, - nothing true.

I know its shows are mists unfurled

To please and vanish. To renew

Its subtle joys, be magic bound

In *Maya*'s network frail and air...¹¹

Mellowness and profundity of thought expressed in the above lines is a display of Toru's poetic finesse. Fatalism of Hindu theology is best brought to light in the lines quoted below from the same poem

I know in such a world as this

No one can gain his heart's desire,

Or pass the years in perfect bliss;

Like gold we must be tried by fire;¹²

Savitri also contains the Upanishadic idea of *Jivatma* :- "And then the inner man was tied The soul no bigger than the thumb"¹³

Toru's greatness as a poet was that she touched the chord of our racial and religious ethos by her inimitable rendering of the deathless stories of our heritage and made them known to the West. Her efforts in poetry were complementary to the efforts of social and religious reformation initiated by the stalwarts of Indian renaissance. Though Toru's literary output is small, it is not

insignificant. Even her small output gives us a taste of what she might have achieved, had the race of her life not been so quickly run. But speculation and promise apart, Toru's actual record as a poet does compel recognition and H.A.L. Fisher is no more than just when he writes - "this child of the green valley of the Ganges has by sheer force of native genius earned for herself the right to be enrolled in the great fellowship of English poets."¹² The Indo-Anglian poetry had to wait for two decades before it regained its lost melody in another great poet Sarojini Naidu.

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Vikas Sharma

Partition in Chaman Nahal's *Azadi*

Chaman Nahal's *Azadi* portrays vividly the horrors of the partition. It shows how the masses fell prey and puppets to the clever, self-centred and power-wielding politicians. It shows the mass exodus of millions of people. In an object way, the novelist sees the hand of everyone—the English and the indwellers of the subcontinent—for creating tragic events. History is reproduced to show how the events lead to tragic and terrible psychological consequences.

The novel opens on June 3, 1947. People were eager to know the Viceroy Mountbatten's plan of the partition of the country. "The plan for the transfer of power to India spelt out the procedure in detail."¹ Lala Kanshi Ram, the protagonist of the novel, intuitively felt the dangers at the unfolding of the plan. The quiet life and harmonious living without any prejudice for language were, people feared, at stake. The mental make up of the people in general is revealed by the novelist through the chief character: Kanshi Ram hated the British, he wanted them to quit India. He loved the national heroes—Gandhiji, Nehru and Bhagat Singh. He longed to be a revolutionary. He wanted the defeat of the British at the hands of the Germans. He remembered Jallianwalla Bagh—the embodiment of the inhuman acts of the British. He feared the

horrible consequences "if the English agree to give Pakistan to Jinnah."² The only hope of the people at the time was Gandhi who was expected not to agree to the division of the country. But, men like Kanshi Ram, had shaken faith in Gandhi. They feared the division in the British plan. They knew the 'alien rulers' plan of 'divide and rule' and later of 'divide and quit'. They feared that the English "would rather divide than leave behind a united India."³ The Hindus and the Sikhs living in the feared Pakistan territory felt that "Everything will be ruined if Pakistan is created."⁴ These people, truly, felt embarrassed at the earlier British announcement to leave India by June, 1948. The haste in quitting India was baffling. Similarly, the Gandhi-Rajaji offer to Jinnah in 1949 was very annoying. It, almost, amounted to conceding a 'homeland' to Jinnah and encouraged him to work for the creation of Pakistan. The idea of giving to the Muslims a section in the East of India and a section in the West, and the talk of a common defence and foreign policy, obviously, dawned upon Jinnah the possibility of realisation of his desire. The offer gave Jinnah a vision of a separate state: "Until then Jinnah had talked of Pakistan but he did not quite know what he meant by it. Gandhi, by going to him, not only gave Pakistan a name, he gave Jinnah a name too."⁵ Nahal observes that the offer gave Jinnah and the Muslims to hopefully "go for complete separation."⁶ Nahal, thus, stays true to history and shows the fear of the ensuing partition. He surveys the national scene and analyses "the Gandhi-Rajaji offer to Jinnah, its pernicious results, the February 1947 announcement of the British saying that no later than June 1948 India would be free, their hurry to quit India, and the hollowness of the Congress' promise to shed the last drop of blood before conceding the partition."⁷ The announcement of the June 3 plan created fear in the Hindus living in the sensitive areas. "If Pakistan is created, we'll have to leave. That is, if the Muslims spare our lives."⁸ "There has been much killing going on for the past many months. Imagine what

will happen once they (Muslims) are in power.”⁹ The plan gave a rude shock to Gandhi’s and the Congress’s emphatic assertion that “India was a single nation not two.”¹⁰ The old harmony suddenly gave way to hatred and riots. The League made the Muslims aware of the threat to them in a free Hindu India. Jinnah repeatedly reminded the Muslims of this threat and asked them to view their Hindu neighbours with suspicion. The Hindu, living in the areas likely to fall in Pakistan feared doom, the Muslims looked cheerful and ready to fall on the Hindus. The plan stunned people. The Hindus felt shocked and angry. The Muslims, in West Punjab, felt jubilant and exploded fire crackers. They shouted slogans in favour of Pakistan, took out processions and indulged in violence killing burning and torturing the Hindus.

After Gandhiji’s September 1944 meeting with Jinnah, Jinnah told Durga Das, “You see Gandhi has defined Pakistan for me... Gandhi asked me whether it would be a state whose policy on defence and external affairs could be in conflict with India’s. I had only to answer yes.”¹¹ Giving the reason for his spurning the Wavell Plan, Jinnah told Durga Das. “Am I a fool to accept this when I am offered Pakistan on a platter.”¹² On the 11th July, “Wavell announced that his private confabulations with Jinnah had failed.”¹³ Showing the British hand in bringing about the partition of India, Durga Das observes that Jinnah

was expected to announce his final decision on the Viceroy’s (Wavell’s) proposals to the Press at his hotel lounge. A few moments earlier he had, however, received a message as message from the “cell” of British Civil Servants in Simla, which was in tune with the diehards in London that if Jinnah stepped out of the talks he would be rewarded with Pakistan.¹⁴

Looking into Jinnah's denial of the Wavell plan, Durga Das states: "After painstaking enquiries, I learned from high official and political sources that a member of the Viceroy's Executive Council had sent a secret message to Jinnah through the League contacts he had formed."¹⁵ Talking about Gandhi's approval of CR's offer to Jinnah, Durga Das states:

...he (Gandhi) had blessed C.R.'s offer to Jinnah not because he accepted the two nation theory nor because he recognised the League as the sole representative of the Muslims. On the contrary, it was precisely because he rejected both these proposals that he supported elections to a constituent assembly on the basis of adult franchise and separate electorates for the Muslims. He said: 'I hold the view that we must accept the verdict of the Muslims so elected on whether they want independence as a whole or wish to live separately.'¹⁶

Highlighting the British joy in dividing the country, the famous historian remarks: "It was not Jinnah's superior tactics alone, however, that yielded him victory. There was a group of British civilians in Delhi to bolster the League at every step in this tortuous game of political chess."¹⁷

Nahal's reference to 1944 Rajaji-Gandhi offer and its reaction in the minds of the people and the League are the facts of history. The haste shown by the British in leaving India, also, draws its breath from fact. "On 20th February, Attlee announced in London Britain's firm intention to leave India by June 1948."¹⁸ Talking about the June 3 Plan, Aziz says: "On 3 June the plan was published to the world."¹⁹ Nahal shows the importance of this date. Even the deadline for the British quitting India was preponed from June 1948 to August 15,

1947: "It was on this occasion that 15th August, 1947 was mentioned as the tentative date for the transfer of power."²⁰ Talking of the Mountbatten's plan, his going to London to seek its approval and the genesis of choosing August 15, as the Independence Day, Durga Das remarks:

Mountbatten left for London on 14th May with the agreement reached with the Congress and League leaders and suggested to Attlee that the date for the transfer of power be advanced from June 1948 to 15th August, 1947 (I was told he chose 15th August because the Japanese had surrendered to the Allies on this date in 1945. Attlee approved both the agreement and the change of date, and a vastly pleased, Mountbatten returned to New Delhi in time to meet the Indian leaders on 2nd June.²¹

Durga Das, gives Patel's views, to show, what Nahal asserts, that the Rajaji-Gandhi offer of 1944 made Jinnah a hero of the Muslims: Patel commented that

Gandhi must bear part of the blame for the unhappy developments. Why did he listen to his Samadhi (son's father-in-law, namely C.R.) and hold talks with Jinnah? This recognition had "made a hero of Jinnah in Muslims eyes! Had not Gandhi talked of self determination for the Muslims? Why only for them?"²²

Highlighting the evil effects of 1944 offer, Nahal comments:

"Who took Jinnah seriously before September 1944? It

was doubtful if he took himself seriously, either ever since then he had been sharpening his teeth and becoming more and more menacing. If the Congress would give this much, why not go for complete separation.²³

Nahal shows that the announcement of June 3 gave sudden rise to communal riots. The mob busied itself in killing and firing. The assurance from the leaders to effect the partition without any panic and violence and with full protection from the government looked and proved meaningless. The reality of Pakistan filled people with fear. The Muslims celebrated the acceptance of Pakistan with determination "to make the meaning of that acceptance apparent enough."²⁴ Violence looked writ large on the faces. Jinnah had already carried his fight into the streets by ordering the observance of Direct Action Day on 16th August, "This was the signal for the great killings in Calcutta (about 5,000 killed, 15,000 injured) and for sporadic outbursts of violence and incendiarism elsewhere."²⁵ The days following the announcement of the plan on June 3, witnessed mass communal violence. Durga Das observes:

Now that partition was a settled fact, tension between the Hindus and the Muslims increased and riots erupted in Lahore and Amritsar. In an editorial on 24th June, I said 'Governor Jenkins is almost earning the title of a modern Nero. Nothing short of martial law can save Lahore and Amritsar from total destruction.'²⁶

Durga Das states that B.L. Sharma, who was for years Special Officer on Kashmir and represented India in that capacity at the U.N. told him of having seen a letter written by a high British official to Jinnah "suggesting that Pakistan's security be ensured by not permitting

any Hindu or Sikh to live west of Lyallpur in the Punjab.”²⁷ Presenting the picture of pre and post independence storm of communal violence, the historian remarks: “Any way, the wholesale and murder and arson which occurred drove people of these communities out of the region at the time of partition and set off a chain reaction, equally brutal in its intensity, in India.”²⁸

Nahal's 'Azadi' attacks the narrow game of the politicians who, to serve their selfish end, threw the country into fire. It exposes

the conspiracy of politicians behind the whole move. Jinnah and Liaquat Ali Khan were coming into an estate; as was Nehru. Why else would they rush into azadi at this pace—an azadi which would ruin the land and destroy its unity? For the creation of Pakistan solved nothing. One would have to go round tweezers through all the villages to separate the Muslims from the Hindus... politicians gave ideas legs even though they were the wrong kind of ideas.²⁹

Durga Das, too, finds the politicians at fault. He blames them for their selfish ends:

Both in India and Pakistan, power-hungry politicians were hatching diabolical plots in their self-interest which involved the disruption of the lives of millions of innocent helpless peasants on the greatest and the most tragic movement of refugees in history.³⁰

Azadi states that, “the partition was the most stupid, most damaging, most negative development in the history of the freedom struggle here.”³¹ It shows the taking place of riots in Siolkot on June

24, a day after "the Legislative Assembly of the Punjab formally decided in Lahore to opt for the partition of the province."³² It describes in detail the communal fire engulfing the country: "Many cities of the Punjab had been aflame for months, there were large scale killings and lootings in Lahore, Gujrat, Gujranwala, Amritsar, Ambala, Jullundur, Rawalpindi, Multan, Ludhiana and Sargodha."³³ Nahal points out the brutal acts and say:

The killing was invariably done with a knife, and often the knife, the large blade driven clean through, was left in the body of the victim. Where the victim survived the first blow, he was repeatedly stabbed in the chest and abdomen. Faces were not disfigured, but the killers had a macabre fascination for ripping open stomachs. In each case, the intestines of the man would have spilled from the body and would be lying next to him in a pool of his blood.³⁴

Fires, more ghastly than murder, blazed and flared up in the different corners of the city and looked well planned. Violence gave rise to more violence. The Muslims, in the eastern part of the Punjab, suffered, equally, at the hands of the Hindus. They were driven out of their homes with whimpering, smouldering, and blood-curdling cries. Nahal points the violence rising on both sides of the newly-created border. Pointing out the inhuman treatment meted out to the Muslims in India, Nahal observes:

... every day hundreds of refugees from India continue to arrive with tales of terror and disgust. Whatever is happening here in Sialkot, things very much like that are happening on the other side too-lets make no mistake

about it. It is not the collapse of Congress Muslims in Pakistan, apparently it is the collapse of Congress Hindus in India also. Why refugees with stories of personal misfortunes land here, the politicians use them to their advantage to fan up further hatred.³⁵

The mass exodus on both sides, rape, abduction, arson, fire, killings massacre, train-tragedies, attack on convoys- all these things are minutely shown by Chaman Nahal. Referring to the colossal tragedy that accompanied the dawn of freedom, the country's vivisection, and the holocaust in which half a million people perished and some ten million were uprooted from their homes, Durga Das observes:

... hardly had the echoes of 'Jai Hind' died in the capital than the nation was plunged in sorrow as reports came in hourly of millions of refugees on the march and of dreadful carnage on both sides of India-Pakistan border. About ten million people were uprooted from their homes and another half a million massacred. Thousands of women and girls were kidnapped and raped on both sides.³⁶

Azadi pictures the uncontrollable and unimaginable violence, destroying the atmosphere of brotherhood, harmony, trust, love and solidarity and creating hatred, disgust, murder, fire, rape and arson. "Trains had been as much victims of violence as individuals."³⁷ The voice of sanity fell on deaf years. It is shown through Chaudhri Barkat Ali: "All my arguments for peace have failed with my brother Muslims; they have ceased to be Muslims and have become shaitans."³⁸ People suddenly turned alien in their own houses. Mass violence was "really a failure of man."³⁹ People felt that "the English have let us down."⁴⁰

Nahal holds the English responsible for all this carnage and feels that: "If today the man in the street feels insecure and if the government is powerless to protect his life and property, I hold the English responsible for the crime."⁴¹ Historians find the British responsible for the emergence of Pakistan. It served their end. Scrutinizing the British hand in the partition of the country. Durga Das observes.

Unknown at the time, Churchill played a key-role in the creation of Pakistan. Following the outbreak of the war, he realised that India could not be held indefinitely and, as revealed by King George VI in his book, 'His life and Reign', decided to give up India to the Indians after the war. Churchill and his colleagues decided, at the same time, to save what they could out of the wreckage and it was this conviction that lay behind the offer to Jinnah of "Pakistan on a platter." Pakistan was expected to give them a foothold in the sub-continent.⁴²

Nahal blames the English for having the biggest hand in the butchery. In the train the Hindus and the Sikhs "were singled out and mercilessly slaughtered."⁴³ The Hindus and Sikhs were cruelly butchered on the other side of the border. Their houses and property were sent on fire. They were either annihilated or converted to Islam. The Muslims in India also, fell victim to communal violence. The British officers, in their own reticent way, refused all protection. They were critical of India and without any remorse stated that Indians wanted freedom and they, now, had it. *Azadi* presents the immediate consequences of the partition, the massacre in trains, the burning of the selected houses, the heap of corpses and their prompt disposal by burning them, the mass exodus, the forces engulfed by the communal loyalties. "... the minorities in East Punjab and West Punjab were

slaughtered while men of the Boundary Force looked on.”⁴⁴ The involvement of the government made the people incapable of saving themselves: “The two new governments were parties to the fratricidal war, and how could unarmed men and women withstand organized slaughter.”⁴⁵ The announcement of the Boundary Commission’s award left the two governments ignorant of their rights and privileges in the area of other. The government owed the responsibility of bringing its refugees safe to the homeland. The local authorities, however, did their best to prevent the safe going away of the refugees.

The historians, also, show the hand and the partisan attitude of the local authorities in brewing trouble. The Hindustan Times reported that “while the communal orgy of March 1947 was the result of the Muslim League’s preaching of violence and hatred, the holocaust of the past three weeks is the work of the civil officials and the military.”⁴⁶ Blaming the British for this inhuman slaughter, the report in the Hindustan Times concluded that “Mountbatten had hurried through with partition without making sure that the Boundary Force would be able to maintain peace.”⁴⁷ At Guru Nanak Sahib, “the town where Guru Nanak, the founder of the Sikh faith was born and which was the holiest of the holiers for the Sikh,” “all the Sikhs were massacred and the shrine was closed.”⁴⁸ The convoys were attacked. Only one half on any convoy could reach the destination safely. ‘Azadi’ shows the starvation deaths; “They perished of hunger, or disease or exposure or they were killed by violence.”⁴⁹ The convoys of ten miles in both directions became a common sight: “Virtually the entire five hundred and fifty miles of the border between East and West Punjab was used by the minorities to cross from one side to the other, the people heading for the point nearest to their own homes.”⁵⁰ Nahal shows the deserted villages, the wiping out of the Hindus in Pakistan, the defiling of the Hindu-Sikh places of worship, the insolence of the Muslims, the phantom villages and many shameful acts done in mad communal

frenzy:

A number of abducted Hindu and Sikh women were in their custody. Many of the kidnapped women disappeared into private homes. A lone Muslim dragged the woman away, and kept her own exclusive use. Or he took her with the consent of other Muslims, converted her to Islam, and got married to her. The rest were subjected to mass rape, at times in public places and the presence of the large gatherings. The rape was followed by other atrocities, chopping off the breasts, and in even death. Many of the pregnant women had their wombs torn open. The survivors were retained for repeated rapes and humiliations, until they were parceled out to decrepit wrecks-the aged, the left overs who could not find a wife, or those Muslims who wanted an additional wife. In the mean time more women were abducted and the cycle was repeated all over again.⁵¹

Without any interference from the local authorities, the police and the military, women were paraded through the street.

Azadi shows the plight of the refugees. It is true to history. Giani Kartar Singh, in tears, appealed to Nehru "to save the hundreds of thousands of Hindus and Sikhs who had gathered in various towns in West Punjab, seeking protection in numbers."⁵² Durga Das reports the long caravan and the plight of the people seen by him personally in the company of Nehru: "Most touching were the replies of the refugees whom we spoke to when we came across a long caravan on the way to India along the road through Sheikhpora, where the worst slaughter had occurred. An old peasant said:

This country had seen many changes of rulers. They have come and gone. But this is the first time that with a change of rulers the riyaya (subjects) is also being forced to change and flee their homes. An elderly woman, not aware that she was addressing Nehru but judging him an important personage from his dress and demeanour said: "Partitions take place in all families. Property changes hands, but it is all arranged peacefully. Why this butchery, loot and abductions? Could you not do it the sensible way families way families divided? ..."⁵³

Nahal shows the misery of the refugees from West Pakistan in India. They found no room, the houses of their relatives in India were overcrowded, the trains going to Pakistan were derailed, attacked and the Muslim passengers butchered to death. The Muslim women met the same fate in India as the Hindu-Sikh women did in Pakistan. They, too, are paraded naked in the streets. "Whatever the Muslims did to us in Pakistan, we're doing it to them here."⁵⁴ The problem of rehabilitation and the attempt to get compensation for the left away health in Pakistan are, also, dealt in *Azadi*.

Nahal's *Azadi* offers an epic delineation of the tragedy of the partition. It follows history and very closely, unfolds the game of the selfish politicians, scrutinises the developments leading to the partition of India, spotlights the plight of the refugees, the communal partnership of the authorities, the police, and the military, the holocaust of the partition and the problem of resettlement. It plunges deep into the inner recesses of the victims and studies the influence of the storm on the psyche. The novel is a scared document recording the upheaval of the troubled days of the history of the sub-continent.

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Shubha Tiwari

Journey Motif in the Selected Texts of V.S. Naipaul

Journey and V.S. Naipaul go together. The personality, the presence, the phenomenon called Naipaul cannot be separated from travels, journeys, temporary stays, voyages, vagabond-images and the uprooted sensibility. Needless to emphasize that his work is written in the post-modern spirit where no one and nothing belongs to the individual. He has nothing to call his own. There is a fusion of the factual and the fictional in his works. Most of his works fringe the boundaries of both fact and fiction. He travels; He writes; he mixes 'memory with desire'. Aspirations, recollections, events and dreams all weave into his work. My point is that journey motif is not only prominent in the books of Naipaul; it is an operational force. It moves the plots, extends the themes and shapes the characters. Places are of core value in the books of Naipaul. Caribbean islands, India, Pakistan, Iran, America, Argentina, Africa, Malasia, the Congo, and Indonesia all come graphically in Naipaul's words. It is becoming of Naipaul to centre himself on journey because it is the major theme of his life as well. When life becomes writing and vice-versa, good literary pieces are born. His books are about movement-physical, psychological, as well as spiritual.

Naipaul does not have a place which he can call 'home'. This exhibits the psychological background of rootlessness. He occupies,

as he fondly says 'no man's land.' Born in 1932 in Trinidad, Naipaul's grand father came from a Brahmin family near the holy city of Varanasi. He came to Trinidad as an indentured labour to work in the plantation colony. A Brahmin Hindu, he is Indian by ancestry, a Trinidadian by nativity, a British by residence, married to a Pakistani, a Naipaul critic finds herself all messed up at finding the actual man. It may be that the fault lies with the critic herself for fixing a creative genius in a fixed identity. This is the reason why journey motif suits this gentleman. Naipaul strikes a close chord with his father who was a journalist and a writer of short stories. A man of vision, he educated his children properly. He sent Vidyadhar to Queen's Royal College, Port of Spain, Trinidad. Vidyadhar then went to England on a scholarship to meet his destiny of becoming one of the best known living writers of our age. He graduated from the Oxford University where he met his first wife, Patricia Hale. Hale died soon after their marriage. Naipaul then married Nazra Alwi, a Pakistani journalist.

Naipaul is a novelist of ideas. The crux of his conflict comes from the fact that he cannot identify with any single identity. Naipaul often describes himself as 'a strange case' who has nothing in common with Indians living in Trinidad or England or any other land for that matter. In his Trinidad novels, he ruthlessly criticizes his Indian community living there. As he was conscious of his potential as a writer right from the beginning, Naipaul left no opportunity in shifting to London as soon as he could. But again, his works show his disappointment with London in particular and England in general. His own words are revealing,

London is my metropolitan centre; it is my commercial centre; and yet I know that it is a kind of limbo and that I am a refugee in the sense that I am always peripheral. One's concerns are not the concerns of the local people.' (Interview with Ian Hamilton. *Critical Perspective*. 1977:41)

An outsider is an outsider, always and eer. He is a man without an axis, without that necessary hold that makes live both livable as well as unlivable at times. The security that the axis provides takes its toll as well in terms of sacrificing freedom, and identity. Before coming to London, he thought the metropolis to the centre of the world. To quote him again, 'I came to London. It had been centre of my world. I had been misled.' (Interview with Ian Hamilton) Having had his initial setback in England, Naipaul soon set out on two journeys- one to India and the other to Trinidad. His tragic encounter with India is graphically described in book after book. His journey to India resulted in literary outpours, but he describes it as a journey that ought not to have been made. All his fascination for the great land of his ancestors was butchered by the real India, the practical India that he met. The journey divided his life into two, as he puts it. In fact, his disillusionment with India is a simple result of idealization. An idealized country in the mind and horrid realities around - this is the contrast that Naipaul so effectively puts in his works. India was revered at his home in Trinidad. Tales of gods and goddesses, miracles and magnificence abounded in his going to be realized. With such sweet expectations, Naipaul entered into Indian railway platforms, bazaars, and roads, he was naturally appalled. He visited India for the first time in 1962 and *An Area of Darkness* came in 1964. His subsequent visits also resulted in books - *India : A Wounded Civilization* (1977) and *India : A Million Mutinies Now* (1990). His whole idea of India is summed up in his phrase 'half-made' society. India is neither modern nor conservative, neither liberal nor dogmatic. It is a half-half civilization. According to him, the process of decay has set in. The sooner the rotten things decay, the better. Then alone, we can dream of some new, procreative civilization. He puts his shock very plainly, "The India then which was the background of my childhood was an area of imagination. It was not the real country that I had read about and whose map I had committed to memory." (*An Area of Darkness* : 41)

The point to be noted is that nothing escapes Naipaul's ruthless eyes. The poverty and the way it results in cunningness and hatred has been portrayed openly in his books. The conclusion is that all hate one another. Malhotra complains against Ramnath who is in a job. Spoil others' pleasure as much as possible, seems to be the motto. In *Half A Life*, Naipaul writes, "That is how I became famous. Not in India, where there is a lot of jealousy, but abroad. And the jealousy turned into rage when the writer's famous novel came out..." (*Half A Life* : 3) Nobility comes with sumptuousness. Material lacking blackens the soul as well.

This is our poverty, which in a hundred Indian short stories in all the Indian languages drives the pretty girl to prostitution to pay the family's medical bills... I had seen the Indian villages : the narrow, broken lanes with green slime in the gutters, the choked back-to back mud houses, the jumble of filth and food and animals and people, the baby in the dust, swollen bellied, black with flies. But wearing its good luck amulet! (*An Area of Darkness* : 44-5)

It is significant that the baby with 'wormful-belly', lying in the dust, covered with flies is wearing its amulet. Poverty, famines, droughts, floods, and corruption - all these things have gone into the Indian mind. The Indian mind is no longer capable of normal, logical thinking, or reasoning. Instead of analysis, Indians prefer obsessive behaviour, superstitions, and miracles. Something divine, supernatural is needed to redeem the quagmire. Spirituality is a mechanism for managing the favour, some worldly gain. Naipaul writes in *India : A Wounded Civilization*,

How often in problems trails away into the talk of magic, of the successful prophecies of the astrologers, of the

wisdom of auspicious hours, of telepathic communications and actions taken in response to some inner voice!... when men cannot observe, they don't have ideas, they have obsessions. When people live instinctive lives, something like a collective amnesia steadily blurs the past." (*India : A Wounded Civilization* : 112).

For example, how often we find people saying that timing of India's gaining freedom, that is twelve O'clock in the night of 15th August 1947 was not auspicious. The planetary positions were not good. They do not accept that the country is suffering because we are corrupt, careless and lazy. Instead the whole blame is put on the wrong 'muhurt'. Similarly, seeing of a crow, a cat, an owl, and so on and so forth - everything forms some strong layer of supersition in the Indian mind. Beggary is rampant. Procedures, processes, and 'babudom' have gripped the system in their fatal grip. The intellectual energy, and the mental strength of the country have met a definite psychological death. Indians misinterpret the concepts of past glory like 'kamsutra', ayurveda, Dharma and yoga. The meanings are changed as per convenience. The symbolic value, the abstract meaning has died. Distortions have finished the original spirit of the great ancient works. For example, a simple saying says that with hard work and persistence one can achieve any desired result. Now one gentleman says that he has been trying to insult his neighbour jday and night pesistently for two years but he has not been successful - 'Man proposes, God disposes.' Similarly the science of forecasting through planetary positions, 'Jyotish Shastra' has been distorted, misused, and abused like nothing else. Use of 'Jyotish' in harming others, in justifying one's own faults and failures, in not working in the proper direction and in not putting in enough effort are rampant. So much so that one asks any common Indian about his/her failures, and the answer would be, 'It's all written in the stars. You cannot get anything either before its set time or more than written in your fate.' Decay has set into justify

promiscuity or tricky behaviour. The real significance of the story has been lost. Countless widows are thrown helpless at Mathura, Vrindavan or Varanasi in the name Krishna as he happens to be the universal husband. These unfortunate girls and women are virtually living death and exploitation. But when Deepa Mehta comes to make a movie on them, she is denied entry because her move is labeled as anti Indian culture and tradition. The plight of those unfortunate females is not supposed to be anti Indian but making a movie is anti Indian because it will expose us to the world.

About Dharma Gandhiji said, I do not believe in the exclusive divinity of the Vedas. I believe in the Bible, the Koran, and Zend Avesta to be as divinely inspired as the Vedas. My belief in the Hindu scriptures does not require me to accept every word and every verse as divinely inspired... I decline to be bound by an interpretation, however it may be, if it is repugnant to reason or moral sense. (*Young India*, 6th Oct 1921)

So much harm has been done to Indian society in the name of religion. What better example of 'religion as opium of the masses' can be found than Ram Janm Bhoomi Movement. People do not enough to eat. You give them a false mission, a fake dream to gain votes, to sit in power. And to sit in power in order to invite foreign investment! Naipaul's repugnance and rejection of formal religion should be understood in this light. We, Indians have degenerated into accepting religion as a static force. Religion does not change. The language of religion, 'Dev Vani' does not change; it is sacrosanct. Our language is pure. It cannot be touched. If you play with it, you will defile it. The structure of the language will not change. The grammar will not change. Nothing will change. The result is that the language is dying. It is in a pathetic state today. All governmental incentives and awards and cash prizes and forced study of Sanskrit up to Middle Standard have failed

to revive people's interest in the language. Unless and until our Sanskrit, Hindi and regional languages do not adopt themselves to changing times, they will wither, and vanish. Post-modern realities, the party, the socializing, the cat-walk, the crowd, the loneliness, the craving, the call centers, the disco and the jazz- everything will have to come to Sanskrit. I want to mould the language as per my needs; twist it, turn it, play with it. After all, a language is a living entity. Life means growth. But as soon as you talk of simplification of language, loosening of rules, the fundamentalist cries 'Foul'. All sorts of allegations, of indecency, impropriety are leveled against you. In English, there is no word for the Hindi word झूठा (joothha) simply because there is not such concept of defilement. It is the natural tendency of a language to move from difficult patterns to easier patterns. This is true for all the languages of the world, as the linguists inform us. How can Sanskrit alone remain untouched, sacrosanct?

When people tried to brand Naipaul to one political group in India, he said,

I have no political agenda. I have never had one. I write what I see... I am not responsible for how people misuse what I have said or written... I am not in the business of putting a political spin to my work. It is up to the people who know my work to counter any distortion of my views.' (Interview with Rahul Singh. *The Times of India*. 19/2/2002).

This spirit of 'No politics, please' accounts for Naipaul's authenticity as a writer.

In the Nobel Prize-winning novel, *Half A Life*, there is description of an SC/ST girl, the scholarship girl as she is called by the calss mates,

She was small and coarse featured, almost tribal in

appearance, noticeably black, with two big top teeth that showed very white... It was easy for the professor to mock her, and people in the class laughed... I began... to pay more attention to the girl. I was fascinated and repelled by her. She would have been of the very low. It would have been unbearable to consider her family and clan and their occupations. When people like that went to the temple they would have been kept out of the sanctum, the inner cell with the image of the deity. The officiating priest would never have wanted to touch those people. He would have thrown the sacred ash at them, the food is thrown to a dog. All kinds of ideas like that came to me when I contemplated the scholarship girl, who felt people's eyes on her and never returned their gaze. She was trying to keep her end up. It would have taken so little to crush her. And gradually, with my fascination, there came a little sympathy, a wish to look at the world through her eyes.' (*Half A Life* : 11-12).

So much for our treatment of fellow human beings!

Naipaul has written a separate chapter on the village of 'Dubes', the place of his forefathers. He is totally disappointed by the experience. Although a Brahmin, he just cannot accept the caste system of India, the discriminatory attitude, the holy and the unholy blood, the feeling of insider and outsider, mine and not mine. India has degenerated into a land where selfish interests are given the name of ideology. Naipaul finds himself completely severed from his ancestral chord. He says, 'The house was lined with tall old trees. Below them my grand father had doubtless walked at the start of the journey... I did not really want to see more. I was afraid of what I might find.' (*An Area of Darkness* : 73)

Thus, it is the spirit of the rootless wanderer that permeates the works of Naipaul. He sees things from a distance. Nothing actually

touches him. Nothing really comes close. It is the spirit of freedom, the joy of being lost, the celebration of liberation that soaks the pages written by V.S. Naipaul. As a poet in Hindi has beautifully said,

चिड़िया को लाख समझाओ
 कि पिंजड़े के बाहर
 धरती बहुत बड़ी है, निर्मम है,
 जहाँ हवा में उन्हें
 अपने जिस्म की गंध तक नदी मिलेगी।
 यँ तो बाहर समुद्र है, नदी है, झरना है,
 पर पानी के लिये भटकना है,
 यहाँ कटोरी में भरा जल गटकना है।
 बाहर दाने का टोटा है,
 यहाँ चुग्गा मोटा है।
 बाहर बहलिये का डर है,
 यहाँ निर्वर्द्ध कंठ-स्वर है।
 फिर भी चिड़िया
 मुक्ति का गाना गायेगी,
 मारे जाने की आशंका से भरे होने पर भी,
 पिंजड़े से जितना अंग निकल सकेगा, निकालेगी,
 हरसूँ जोर लगायेगी
 और पिंजड़ा टूट जाने
 या खुल जाने पर उड़ जायेगी।
 (Sarveshwar Dayal Saxena)
 Howsoever hard you try to explain it to the bird
 That outside cage
 Earth is big and quite ruthless
 The air
 Won't return its own body's smell.

Although outside, there are ocean, river and fountain

But for water you've to travel
 Inside, you've just to swallow a mug full of water
 Scarcity of grain outside
 Sumptuous food inside.
 Fear of the hunter in the outer world
 Inside, you sing and sing to the full.
 Even then this Bird
 Sings the song of freedom
 Even with the possibility of being killed
 Moves its limbs outside as much as it can
 Try as much as it can
 And as soon as the cage breaks or opens, flies away.
 (Translation is mine)

From morning till night, if we observe, we behave as the world wants us to behave. We do what the convention dictates. Most of us have undergone 'amnesia'. We no longer remember what we want to do. The layers of maturity, worldly wisdom have completely overshadowed the real self. The element of pure joy is missing from the life of most of us. Even sex, the most normal and natural action comes loaded with meanings of power, domination, gain and loss, honour and dishonour.

'One journey remained, and for this I had lost taste. India had not worked its magic on me. It remained the land of my childhood, an area of darkness...' (*An Area of Darkness* : 321) Naipaul is critical of India. It is now for us either to accept or reject him. We perhaps talk about Naipaul because our cancellation of his genius does not really matter. He is where he is - at the pinnacle. We may, like pigeons, close our eyes or a like brave race accept the faults that are truly ours. This is my approach. It requires real courage in accepting one's own faults. There is no question of disliking India. Hatred is not much of a problem. It can always be turned to love. But apathy is the real crime and this is one crime that Naipaul does not commit. He compulsively

turns to India. He has to visit India, think about her and write about her. Why should one, like the poor fundamentalist, take upon one's shoulders the responsibility of justifying all that is Indian - culture, history, character? This is everyone's country; she belongs to all those who belong to her. She is bound to have different faces for each one of us.

Ultimately, the books of V.S. Naipaul are about human predicament, the problem of living life. Life is difficult. All of us know that we do not matter. There have been endless numbers of teachers, students, officers and so on and so forth on this planet. All of us will be forgotten. And yet we continue to live, and live nicely, live according to standards. We want to draw some meaning out of our tiny, insignificant existence. This is what Naipaul also tries to do. His books are about the complications of existence; they underline the dilemma of living.

Awake! Arise!

Follow the way of the wise.

Difficult indeed is the path of life, as sharp as the razor's edge.

Tread on it carefully.

अतिष्ठत जाग्रत प्राप्य वरान निबोधत।

क्षुरस्य धारा निशिता दुख्यया

दुर्ग पथस् तत् कवयो वदन्ति॥

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Rajendra Singh Kanwar

Symbolic Structure of Tagore's "On the Seashore"

This paper aims at decomposing and recomposing the symbolic structure of Rabindranath Tagore's 'On the Seashore' figuring in his masterpiece, "Gitanjali". To effect the symbolic structuration of the poem, the first step is to establish the existence of systems in the heterogeneous mass of signifiers assembled by the poem which the culture as a whole has fragmented. An experience is received here in a structured form and forms and structures which are a condition of knowing and determining the content are generally unconscious like the unconscious categories of language. The signifiers are polysemic in nature and the ambiguity of the polysemic signifiers is resolved by the content. In a text, a signifier has in principle only one meaning, but it can happen that the plurality of possible meanings is implied in the message. The signifiers are the marks on an intention to transmit a signification. This intention, however, may well be unconscious—a fact which has broadened the range of structuralism. Contemporary psycho-analysis considers the manifestations of the unconscious as a mode of communication and language.

Each signifier in the poem has a substance and form. But the substance of the signified is defined by the underlying concept of

idea and the form of the signified is defined by the conceptual system in which it is dialectically placed. The second step to affect the symbolic structuration is to analyse the poem in its various levels and seek patterns and meanings by relying upon the basic principle of equivalences. Once a meaning has been sought for a certain signifier (from conscious and explicit statements in the poem or within the basic premises of the culture), that meaning is applied to another signifier which is equivalent in function, or conversely, if two identical or equivalent signifiers appear in apparently different contexts, a similarity in function may be sought.

Rhetorics and styles of writing are taken as instrumental in accelerating the emergence of significations. But signification is chiefly the outcome of the network of the binary oppositions in dialectical interplay which unfold the semantic universe of the poem. This semantic universe is a part of a general history and the study of this general history is a part of symbolic structuration.

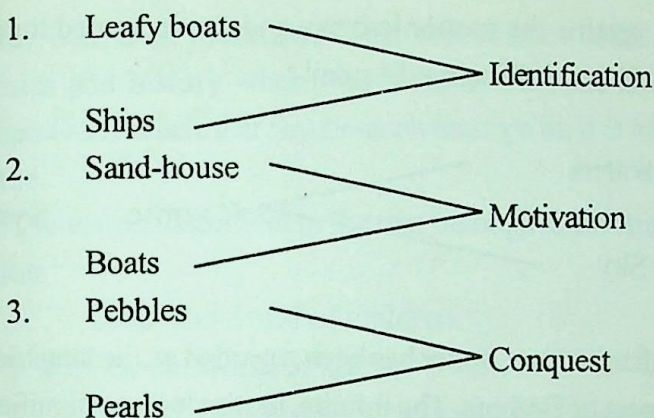
There are three theatres of action in the poem :

1. Land
2. Sky
3. Sea

All the signifiers in the discourse are related to these theatres of action in one way or other.

Land		Sky		Sea
Leafy boats Sand-houses Empty shells Pebbles	The world ← of children.	Tempests (Mediator)	The World of → adults.	Ship Nets Pearls Pearls-fishers Merchants.

There are three semantic axes which correlate the signifiers belonging to the worlds of children and adults.



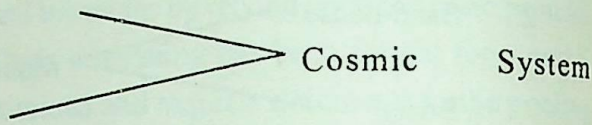
1. The boats woven from withered leaves are juxtaposed against the ships. It is specifically mentioned that the children weave boats from withered leaves. The act of weaving represents the act of creation is so far as it denotes accumulation and multiplication. These boats are undoubtedly mini copies of the ships used by the adults. The weaving of boats by children is an act of identification with the world of adults- a process which involves the imitation or mimesis of the adults.
2. The children weave boats and the adults use ships prompted by different motives. The merchants use ships for material gains. The children create boats for the sake of sport only. Again, the children build sand-houses for the sake of whereas the pearl-fishers use nets for the sake of gains.
3. The signifiers pebbles and pearls are juxtaposed to bring out the motivation of the children and the adults. The children gather pebbles and scatter them again. That is, they play with the objects of nature, but don't try to possess or conquer them. Certainly the pearl-fishers don't gather 'Pearls' are 'Hidden Treasures' to scatter. They conquer the objects of nature for their own benefit.

Besides the worlds of children and adults, there is a third world of cosmic dimensions. The boisterous waters of the sea are

juxtaposed against the motionless sky and are cemented together by the semantic axis 'Cosmic System' :

Boisterous waters

Motionless Sky



In Indian culture, water has been regarded as the tangible and manifest aspect of Brahma. The infinite, motionless sky signifies the non-manifest and intangible aspect of Brahma. The boisterous waters are juxtaposed against the motionless, infinite sky. The infinite sky represents the attributeless aspect of Brahma whereas the boisterous waters represent the attribute-endowed aspect of Brahma in the shape of a world of merchants and pearl-fishers full of activity. Both these aspects of Brahma are correlated by the semantic axis 'Cosmic System'.

Having described the worlds of children and adults, the poet unites the two worlds through the meditation of sky. The tempests disturb the sea-weaves. "The death-dealing weaves" cause shipwreck, but the same weaves sing "meaningless ballads" to children. "The sea plays with children" like a "mother" while rocking their 'Cradle'. Here the sea is taken as archetypal mother in her positive and negative aspects. The sea is benign to children, but death dispensing to adults.

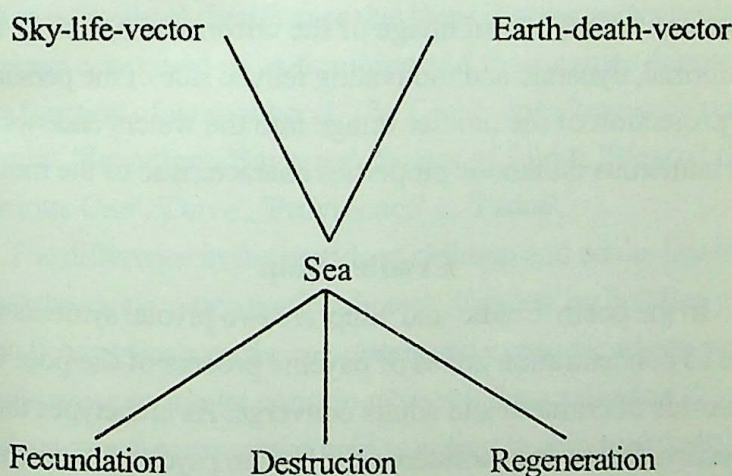
In the synchronic analysis aforesaid, the signifiers have been considered from the axis of simultaneities, which stands for the relation of co-existing things and from which the intervention of time is excluded as far as possible. In a way, it is a static aspect. In the diachronic analysis, the signifiers will be considered from the axis of succession, on which only one thing can be considered at a time, but upon which are located all the things on the first axis

together with their mutations. This aspect deals with evolution, dynamics and history where the form of the text is seen in its development. It is here that psycho-analysis steps in. It is interpretative in nature.

The various signifiers in the text belongs to different theatres of action.

1. Land- the world of children.
2. Sea-the world of adults.
3. Sky-the transformative agent in the form of tempests.

The venue where the synthesis of the worlds of children and adults takes place is the sea-water. The symbolic structure of the three theatres of action is presented below :



The symbolic significance of the sea corresponds to that of the lower ocean. The ships sink into the bottom of the sea when activated by the tempests in the sky. The tempests is a conjunction and synthesis of the four elements-air, water, sky and earth. "The boisterous waters" are the transitional and mediating agent between the non-formal (air) and the formal (solids) or in other words, between the life-vector and the death-vector. The waters of the sea are seen

not only as the provenance of life but also as its destination. It is in waters that the circle of existence becomes complete. The return to the sea is the return to the mother. In the *Vedas*, the water is referred to as "matrimah" (the most maternal), because in the beginning everything was like sea without light. In India this element is generally regarded as the preserver and regenerator of life, circulating throughout the whole of nature in the form of rain. Thus waters are credited in the Indian Culture with the power of fecundation, destruction and regeneration.

Ordinarily speaking, the concept of water stands for all liquid matter. The archetypal waters, the image of the prime matter, also contain all solid bodies before they acquire form and liquidity. According to the interpretation of modern psycho-analysis, the boisterous waters are an image of the unconscious, that is, of the non-formal, dynamic and motivating female side of the personality. The projection of the mother image into the waters endows them with numerous numinous properties characteristic of the mother.

Cradle : Ship

In the poem 'Cradle' and 'Ship' are two pivotal symbols which serve as concentration zones of psychic process of the poet where the worlds of children and adults converge. As archetypes they are a directing force which influence the human psyche, but correspond to an unconscious concept, a conception. These symbols are correlated by the fact that the function of containing and protection is predominant in them. Yet they differ because they belong to the worlds of children and adults respectively. The waters of the sea are experienced archetypally not only as 'Mother' but also as devouring primeval water who takes the adults back into herself.

In Christianity, the cradle and ship are welded together by the semantic axis :

1. Place of birth.
2. Way of salvation.
3. Way of death.

As place of birth, as way of salvation and as ship of the dead, the ship and cradle are the wood of beginning, the middle and the end. The ship and the cradle are bound up with the feminine symbolism. For the mariner, the ship combines the protective character of womb, cave and house with the character of the beloved. The cradle is a copy of the uterine ship, in which the child rides into life, rocking on "The death dealing waves" of primeval waters.

In Christian Symbolism, the ship signifies beatitude and the means of attaining it----- i.e., the church mans defense against the deluge of temptation. Even Christ the saviouress is seen as a ship. It is not without significance that ships in some ancient cultures are always conceived of as feminine and their names denote the saving function of womanhood. The Greek ships bore such names as 'Virgin', 'Salvation', 'Savories', Bearer of Light', 'Blessed One', 'Victorious One', 'Dove', 'Providence' & 'Peace'.

The difference in the worlds of children and adults lies in the fact that the children unconsciously seek 'Nirvana' by building sand-houses, floating boats on the sea-waters and experiencing sea-waters as cradle whereas adults consciously seek their salvation through hazardous search for material gain resulting in ship wreck. In both cases, death is genitalized as 'Return to the womb', that is, uterine waters.

In the case of children, the process of attaining 'Nivvana' starts when they unconsciously build sand-houses which symbolically represent their mother's body. The sand-houses are symbolic equivalents for the 'Indisde' of mother's body and indicates the working of the unconscious of children who experience space as

cavernous. The floating of boats on the sea-waters is an unconscious attempt, howsoever clumsy, to flirt with the maternal waters by entering them. The cradle symbolism of 'The death dealing weaves' in which the children return to their mother's womb where there is no painful disharmony between go and environment which characterizes existence in the external world, completes the process of 'Nirvana'. Birth is experienced by children not only as a release into life but also a rejection from the uterine paradise.

In the cradle/womb 'The death dealing weaves' caused by the tempest in the sky sing "Meaningless ballads" for the children whereas these very waves cause ship-wreck destroying the material gains of the adults. "Death is abroad and children play." There is a sense of annihilation in the 'Nirvana' attained by the children at the unconscious level of psyche in which they effect that primordial unity with the mother.

In the context of boat and ship symbolism, it is significant that both these symbols signify salvation in Buddhism and Christianity. Although, waters are shapeless in appearance, ancient cultures made a distinction between 'Upper water' and 'Lower water'. The former correspond to the domain of potentialities in the domain of actualities or what is already created. To sum up, the waters symbolize the universal convergence of potentialities and the provenance which precedes all forms and all creation. Diving in water signifies a return to the primordial stage with a sense of death and annihilation on the one hand and regeneration on the other, because diving or immersion in waters rejuvenates life force. The children experience 'Nirvana' at the unconscious level of psyche in the cradle/womb symbolized by the "Death dealing weaves" which represent the upper water of the sea, but the adults meet their salvation in the lower water of the sea where their ships get wrecked.

There is another significant spatial symbolism associated with the levels of waters, denoting a correlation with the actual material level and the absolute spiritual level. In this Assapuram sermon, Buddha regards the mountain lake whose crystal clear upper waters revealed at the bottom, sand, shells, snails and fishes - as the path of 'Redemption'. The lake obviously correspond to a fundamental aspect of the 'upper water' which is related to their potentialities.

In 'Le Transformation' of Ludovico Dolce, one comes across a mystic figure looking into the placid surface (upper water) of a pond, in contrast with the accursed hunter always feverishly running after this prey, signifying the symbolic contrast between meditative activity- the sattva state of yoga and blind outward activity-the rajas state of yoga.

The pearls divers in the poem dive for "hidden treasures" lying at the bottom of the ocean. They use nets while fishing in the waters of the unconscious. The bottom of the ocean where they dive signifies the mother image or the unconscious containing the "hidden treasures". This refers to one fundamental enigmas of life- to nothing less than the mystic 'Centre' within the spirit of man, which is Jungian 'selbst'. It is quite distinct from ego. The trials and tribulations in casting nets that attend the quest for "hidden treasures" may be equated, to some extent with the experiments of alchemists in their pursuit of transmutation. The treasures which the pearl-fisher wins only after painful effort in nothing less than himself reborn in the bottom in which introversion and regression have confined him. The pearl-fishers in so far as they remain bound to the mother principle, are themselves the "hidden treasures", but in so far as they are reborn of the mother, they are the conquerors of the "hidden treasures" (and therefore of their former selves).

In the last analysis, the symbolic structure of the poem can be presented at two levels :

1.	Cradle : Upper waters Nirvana at the unconscious level of the pysche.	Ship : Lower waters Death with a sense of annihilation
2.	Children : Upper waters Unconscious Nirvana	Pearl Fishers - Lower waters Unconscious Rebirth.

The employment of some stylistic devices in the poem such as repetition of lines accelerate the emergence of meaning. For Instance, the line, "They know not how to cast nets" is repeated to emphasize the non-utilitarian nature of children's play. The line "On the seashore of endless worlds children meet" is repeated to stress the endless creativity of children. The dancing waves and the playful children are conceived in a rapturous unity and this idea is verbalized in the line, "The sea plays with children, and pale gleams the smile of the sea-beach."

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Book Reviews

Alan Jacobs, *Ramana, Shankara and Forty Verses*, Delhi : Motilal Banarasidas Publishers Pvt. Ltd., 2005, pp 160. Price Rs. 195.

Ramana Maharshi and Shankara are two of the greatest and most important sages in the tradition of Advaita. This book contains some of the major works of Shankara actually translated by Ramana Maharshi. It includes Shankara's famous *The Crest Jewel of Discrimination (Vivekacudamani)* and Maharshi's *Seminal Forty Verses on Reality*.

The Shankara consolidated the teaching of the Upanishadic and Brahmana Sutras into a practical philosophy of living leading to the non-dual state of Self-realisation. In the twentieth century, Ramana Maharshi received this great teaching and by his exemplary life brought about a world-wide Renaissance of Advaita. In this book, where Ramana translates Shankara, there is blending of wisdom of these two Self-realised Sages. The book under-review is divided into two parts. In the first part of this book there is a preface to each translation with Arthur Osborne's brief introduction. Ramana himself has written the introduction to the great *Vivekacudamani* or the *Crest Jewel of Discrimination*, with which this book commences. Part Two of this book is the work of the Maharshi alone. His concise *Forty Verses on Reality* are a modern Upanishad, and unmistakably give the Advaita teaching for contemporary mankind. S.S. Cohen, a faithful long-standing devotee and resident of Ramanasramam during his lifetime, meticulously translated them into English. He also wrote a worthy introduction to the work which requires no further embellishments, along with a masterful commentary which makes the text abundantly clear to the Western reader.

The scriptures in this book have truly the power to awaken the mind and turn it inwards to seek the Real Self, that which is nameless and is the common birthright of every receptive man and woman today.

Manoj Dhiman

Basavaraj Naikar, *Kanakadasa : The Golden Servant of Lord Hari*, New Delhi : National Book Trust, Second edition, 2004, pp 115. Price Rs. 40.

Kanakadasa happens to be one of the important Haridasas of Karnataka, who lived during the reign of Srikrishnadevaraya. He is known for his religious narratives, *kirtanas* and *mundiges*. Although quite a number of books on him are available in Kannada, there has been no single book on him in English. Basavaraj Naikar has filled in this lacuna by presenting an overall picture of the life and literature of Kanakadasa for the benefit of non-Kannada readers.

In the first chapter, the author offers a broad perspective of *Bhakti* Movement and Literature across the whole subcontinent of India. He traces the *Bhakti* Literature in India right from the Vedic and Upanishadic times up to the twentieth century and right from north to south and east to west of India. He has offered a bird's eye-view of *bhakti* poets like Nayanmars and Alvars, Ramananda, Pundalika, Narasimha Mehta, Shripati Pandita, Mallikarjuna Pandita, Shivalenkamancha Pandita, Palkurike Somanatha, Krishnamacharya, Potana, Cherusseri, Eluttachcham, Lalleshwari, Guru Nanak, Vidyapati, Kabirdas, Surdas, Jayasi, Nandadas, Jayadeva, Chandidas, Shankaradeva, Basaveshwara, Allamaprabhu, Akkamahadevi and Haridasas like Purandaradasa and Kanakadasa. The broad survey helps the reader to place Kanakadasa in the right

historical and comparative perspective.

In the second chapter, the author discusses the background of Haridasa Movement in Karnataka, which was parallel to Sharana Movement of twelfth century. The Vijayanagara Empire established in 1336 had to resist the Bahamani Kingdom Bijapur and the Sultans of Madhurai. The Vijayanagara Empire was committed to the strengthening of Hindu religion against the onslaught of Muslim culture and religion. Hence the rulers of Vijayanagara Empire provided whole-hearted patronage to the Haridasa Movement. The Haridasas were inspired by the dualistic philosophy of Madhvacharya. They were divided into two groups i.e. 'Vyasakuta' and 'Dasakuta'. Kanakadasa happened to belong to 'Dasakuta'.

In the third chapter, Basavaraj Naikar traces the biographical details of Kanakadasa's life against the backdrop of his time. Timmappa happened to be the son of Biregouda, a native of Bada village and an administrator of seventy-eight villages in the Vijayanagara Empire. Timmappa, born in the shepherd family, evinced great interest in the cultural activities like drum playing, singing and marital arts. After the death of Biregouda, Timmappa was tortured by his maternal uncle, Mallanayaka. Once Timmappa happened to find a pot of gold in the earth and distributed it among the poor and spent part of it for religious activities. From that day Timmappa come to be known as 'Kanakappa.' Later he was appointed by Emperor Srikrisnadevaraya the administrator of Bada and Bankapura. As Kanakappa had already married Laxmidevi, he could not marry Lakkamma, daughter of Mailanayaka. Hence Lakkamma remained unmarried throughout her life and channalized her feelings into spirituality. When Kanakanayaka was at the height of his political power, he lost his wife and child most unexpectedly. He also lost his position as Administrator due to the machinations

of Malanayaka. These ironical events gave a new turn to Kanakanayaka's life. Supernaturally inspired by Lord Venkateswara of Titupati, Kanakanayaka became Kanakadasa thereby devoting his entire life to spirituality. He became the disciple of H.H. Vyasaraya Swami, visited a number of holy shrines in and around Karnataka, composed several *kirtanas*, *mundiges* and poetic narratives. Kanakadasa exhibited many miraculous powers during his spiritual career. He is said to have died between 1593 and 1606.

In the fourth chapter, Naikar offers a critical overview of Kanakadasa's *Mohana Tarangini*, a popular epic, which deals with the miraculous and moral life of Srikrishna and has *sringara* as its dominant *rasa*. Naikar shows how Kanakadasa was inspired by Srikrishnadevaraya, Emperor of Vijayanagara to write this epic. In the fifth chapter, Naikar discusses the theme, technique and style of *Nala Charitre*, which deals with the tragic life of King Nala and his final union with his wife and children.

In the sixth chapter, Naikar discusses the moral theme and allegorical technique of *Ramadhanyua Charitre* dealing with the quarrel between rice and millet and the intervention of Rama in favour of millet. The seventh chapter deals with the theme and technique of Kanakadasa's *Haribhakti Sara*, celebrating man's devotion to Lord Hari for the attainment of highest spiritual happiness. The eighth chapter discusses the spiritual content of Kanakadasa's *kirtanas*, by classifying them into three categories : 1. devotional; 2. philosophical and 3. satirical. The ninth chapter discusses the themes and technique of *mundings*, which are riddle-like in nature and offer challenges to scholars to interpret them properly. In the tenth chapter, Naikar evaluates Kanakadasa's contribution to *Karnataka* music as evidenced in his deep knowledge of a variety of *ragas* and *talas*. In the eleventh and twelfth chapters, Naikar

highlights Kanakadasa's indebtedness as well as contribution to the folk language of North Karnataka and the distinctiveness of his poetic, proverbial and epigrammatical utterances and imagery. In the *Conclusion*, Naikar rightly points out how Kanakadasa belongs to the galaxy of great saint-poets of the world like Basaveswara, Kabir, Tukaram, George Herbert and St. Augustine.

Basavaraj Naikar has offered ten sample *kirtanas* of Kanakadasa in English translation and a detailed glossary of culture-specific words at the end of the book for the benefit of national and international reader. Naikar has to be congratulated for fulfilling the long felt need for an English book on Kanakadasa and placing the saint-poet of Karnataka on the international map. The book undoubtedly helps the scholars to carry on their research in comparative religious literature of the world. Three cheers to Basavaraj Naikar. The National Book Trust of India has done well in publishing such an excellent book and think of getting a similar book on Saint Sharif Saheb of Shisunala written by the same author for the benefit of the religious scholars of the world.

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